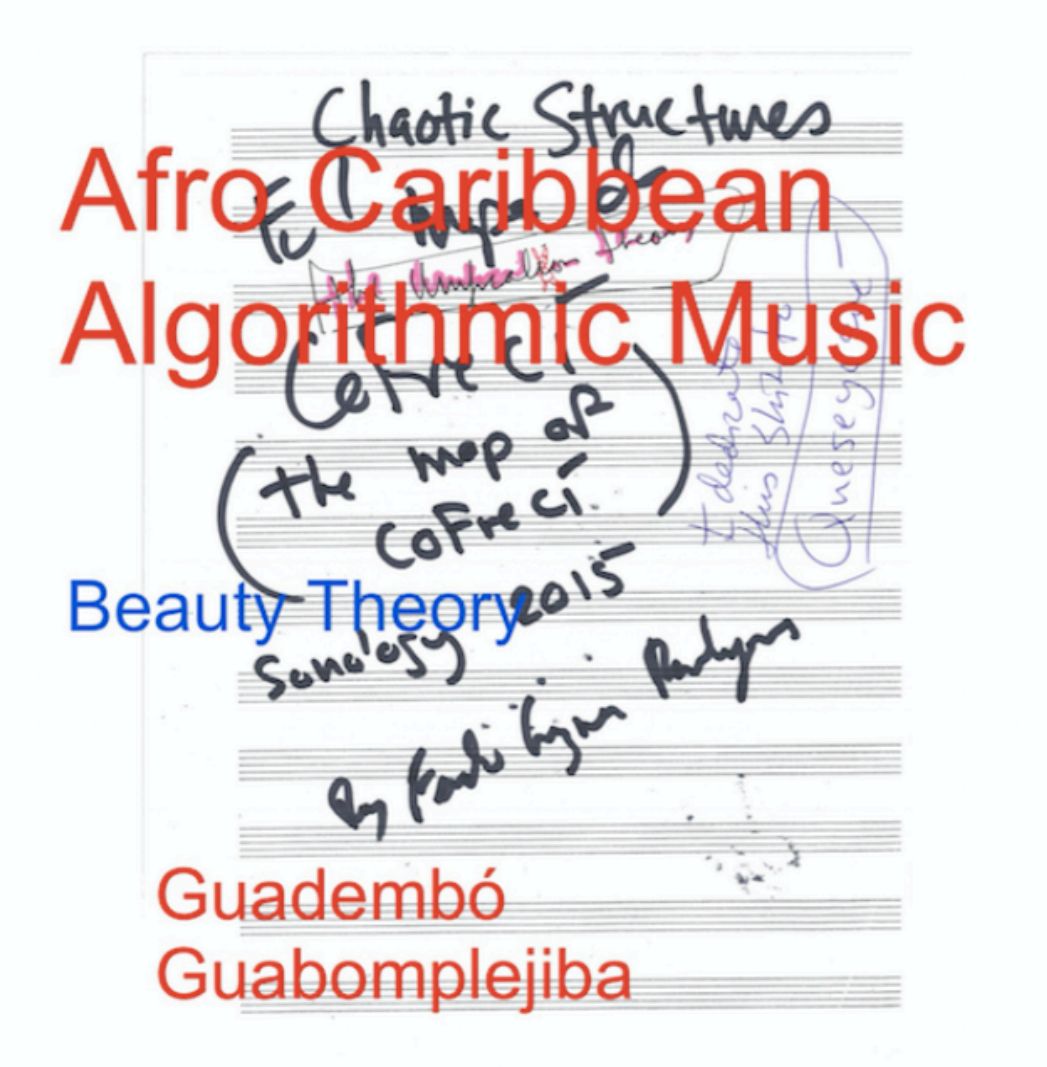
A Thesis on _____.

A Thesis on “I don’t know”.

A Thesis on .

I don’t know.

Roy F Guzmán 2015

were is that / about to _____.

If music is in the ear of the beholder why cant't knowledge be in the consciousness of the beholder?

r

This thesis is out of the ordninary. The intention of the structure the layout the graphics the pictures and the written text is to exalt the intention meant by this research. This research is based on choaos theory as base to analyse and create beautiful structures. It went to a broader direction in the search for what chaos and beauty is and it lead to many discoveries in the way as you might see in the coming pages. The coming text and graphics are meant to be read in a holistic manner acknowledging Forms as an asimbolic entity with the context surrounding it givig it value. Some hand written text are very suitable for this multisemiotic effect that reinstaites Structuralist and Formalist ideas and concepts but now seen very clearly and exalted with pseudo asimbolic material or Forms that "becomes" with a multi gestalt reading, meaning a gestalt in many domains of parametrisation of information; what is written?, what is drawn?, what is meant?, what is the color? and so on. All of these elements in the Thesis contribute to the effect and the questioning of what art is and therefore what a music object is regarding sound as an asimbolic substante as well. What is art? is the question, what is beauty? is the question, what is Chaos?, what is the liminal point of consciousness? is the question in the exposition and elaboration of Chaos as a liminal state of knowledge, as a deity of the Greeks, as an humano centric aesthetic, as an imposible substance to grasp for the human consciousness, therefor the holistic multisemiotic thesis is my approach to get to this chaotic state that induced the Unsignified on the reader to have this expirience.

Knowledge comes from Poetry.

r

Abstract

Chaotic Structures and Beauty

Form and chaos are broad topics which have been explored in many domains. This research intends to explore what structures and form is in music, its meaning, our perception of it, and its functionality in a composition having chaos as the basis of its aesthetics. Chaos in this research is a central topic to provide an aesthetic starting point to generate or to understand the workings of a musical composition and its effectiveness- if there is such a thing as effectiveness in music. Art has been cited to be the interpretation of nature through the human mind. Humans are part of nature itself. If an artist, which is nature, tries to create art, which is created with an aesthetic foundation based on experiences throughout our lives, or acquired by the abstractions of the human mind, and chaos theory is a intent to understand natures dynamics through simplification, then it seems logical to study chaos. Non linearity and periodicities are qualities that exists in chaotic systems. These qualities are very appropriate to explore within a musical composition because of its variety and extremes. The distribution of events in time, the morphology of a sound created by micro and meso-temporal processes, the distribution of sound in space and the overall aesthetics of a piece are variables of a composition that are being explored with chaotic principles.

When talking about form it was considered important to learn what it is and the meaning of it. In traditional music, form was used in a broad sense. Sonata form is an example of a meta description of a compositional structure that incorporates tonality or distribution of tension throughout the piece based on frequency ratios, distribution of events in time, and other compositional decisions that a composer might take into consideration regarding the functionality that was attributed to music and formalized in the Sonata description. Form has been cited to represent parameterizations of instrumental format or orchestration that gives a sonorous quality. The word “form” could be a symbolical representations of sound. This brings out questions as: What is what we perceive as form in sound?, What makes a “form” work in a musical composition?, What variables are being affected in every temporal level so that this adjective of effectiveness is attributed to music? These are questions posed while composing, constructing sound structures, and embracing instincts in improvisation with the intention of having chaos aesthetics as starting points. These questions give rise to questioning topics regarding perception, like causality, pleasure and beauty. This perceived causality makes sounds have specific qualities or immanent functionality, which in Russian Formalism as well as Structuralism, chosen as extra musical information to access music aesthetics, tries to analyze or use as an artistic concept. The autonomy of the form is a concept that is derived from Formalism. In this manner the human abstraction of reality could become the actual material and not a signifier. It becomes the “real” itself giving the option to take the chaotic functions as entities in itself without being the representations of data. Concepts as practical language and poetic language, poetic image, concrete poetry and musique-concrete, primitive listening and defamiliarization process of Formalism

(ostraneinie), are relevant topics that are taken in consideration regarding music creation and the justification for its aesthetics.

Beauty in this research was a subject needed to explore as well as an outcome of the frictions of this subjects with the phenomenological effect of art in me. Why I do music? This question is probably founded in the feeling that I perceive through it. My inclination to do this must have a reason for its existence. This is explored through out this thesis in many ways expanding not only into music but in art, in a representation and exploration of myself as a Chaotic System in this . This ended up being a holistic thesis were all my experiences in this whole odyssey in this society and aborad came together to inform me against an in favor of myself. The expansion of this research to poetry, to plastic arts, to digital art, to philosophy, to aesthetics, to music were all an integral part needed for the exploration of a system as myself. The possibility of new regimes in society and new strategies of management in society were seen as an output of the exploration of the infinitesimal and the Unsignified tied to Pure Beauty, Creation and God, therefore the Artist. The Concrete here came to be an symbol of the asymbolic, of the _____, of that _____ that with conventions and with Other sources creates, expands, acknowledges or discretize the reality, therefore the Concrete sections of this thesis is meant to be acknowledge through a structuralist multi-dimentional, multi-semiotic view taking into consideration conditions, a multi-gestalt phenomena of the perception of the reader to confront yourself with the information you might extract from the experience of acknowledging this. Form as autonomous, Art as a structuralist phenomena and the connection with the Unsignified are dynamics that should be taken into consideration in order to achieve the meaningfulness of the message of this holiness.

Next

Conditional Thesis as an example of a True Authentic Chaotic Aesthetic:

I took this thesis veeeeeeeeeeeeeery seriously

Previews Thesis Sketch before getting

Chaotic Structures

Roy F Guzmán Rodriguez

Master Thesis
Institute of Sonology <- a place I should not mention for I don't know
maybe this Thesis is not ment for the proposal but the Awe Good
Logic is Incredible Correlating to the Subject of this Taking down
chingilingy thing
The Hague
2016

this looks like a BATMAN sign ^

it only came after the “Unsignifed”
some stupid shit that is extremely meaningful for me at least and for this subject of the potential of the Unknown, Unsignified and all other stupid shit. But this is some Cuban Swagy also, Necesity is the Mother of Inventions.

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- with chaotic functions
- Dynamical Synthesis with chaotic functions

This is
EXCLUSIVILY
Puerto Rican Wisdom
Saying from our
eternal vision
of our race as

Dr. Pedro Albizus Campos Acknowledged.

“No es lo mismo, Ni Se Escribe Igual”

“Is it not the Same nor it is written in the same way.”

The Base for Art Creation therefore poetry therefore knowledge therefore **REALITY.**

Therefore …:

Exp.

Gallina is not Chicken.

Ball is not Bola.

You is not Tu ni se escribe igual.

Ludwig Wittgenstein

“The mystical is not how the world is, but the fact that it is” “There is, of course, the inexpressible. This manifest itself, it is the mystical”

The Rules of the Unsignified are related to the Divine and Good. Morality, Humbleness and its palettes of this side of GOD.

The Unsignified has sons:

Asymbolic, Unknown, Nothing. etc.

and a maybe some fathers but now is: _____or .

This are agents of God, of creation, of the Artist.

Exp. of the This Logic derived from The Techniques of the __Awe__ Logic:

Were the Sine is?

Were the Sine i?

Were the Sine_?

Were the Sine ?

Were the Sine?

Were the Sin?

Were the Si?

Were the S?

Were the_?

Were the ?

Were the?

Were th?

Were t?

Were_?

Were ?

Were?

Wer?

We?

W?

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 .

Unsignifie d. ?

CREATION.?

This is the main theme behind the name of the Thesis.

This thesis would not have even been thought of if it wasn't for

El Coqui Rumbero

Acknowledgements

I would like to thank first of to] Leo Brouwer, Dr. Pedro Albizus Campos, Plató, Clemente Soto Velez for their thought on humbleness wisdom, the true meaning of the number "i" and the multi-dimensional derivTextions that lead to The Good _____ Logic, The _____ Logic and what it engenders. Miles Davis for his unknown and inspiring me with the "**Are**" and some Beautiful concepts, Thelonious Monk for the Ugly Beauty and other concepts, Ornette Coleman for creating Freedom and Eden for his children,

Pierre Boulez for saving my life and making me eat a piece of shit in the name of beauty therefore “flies like poo” statement, Karlheinz Stockhausen for encouraging me forcefully to develop the Humbleness and Limitation pivot points for The Good _____Logic and experiencing of the _____ himself and being touché, Jacques Derrida and Ludwig Wittgenstein for mentorship on the derivations of The Logic of Awe , John Cage for mentorship regarding Transduction procedures for El Mosquito and for mentorship with Morton Feldman that derived in my aesthetic in the 50’s aswell as making with Boulez a communist world for a couple of minutes, Pablo Picasso for saving me from the “Other Orgie” and making me acknowledge the primitive experience regarding instincts and some phenomenological derivations of the id and the animal consciousness which saves a lot people from horny people, Ghandi for mentorship on the “it”, Einstein for the mentoring of the _____.

Annete Vande Gorne for saving my **life** and being a wonderful sage of electro-acoustic musique with those powerful words that are ingrained in my theories of musique and causation derived from Pierre Schaeffer whom I had the pleasure to experience the reduce listening that evolved in concrete experience.

find them.

Theories of causation in musique acoustmatic:

"Form, it is said, is that which ***permits*** *the* ***contiguousness*** *of units to appear as more than merely coincidental. A work of art is what rescues man from coincidence."*
Roland Barthes

Meaningfulness
not this below but before Yoda

"a structure is a combination of relations, in which the interdependence of parts (elements) is characterized by their relation to the whole(totality). Structuralism as a whole is more than this relation's behaviors"

"Just as no single element of Language system can be determined without its relationships to all other elements of the same system, so, according to the conceptualization inspired by these insights, every ***experience*** *is reduceable to a system of correlative elements."*

"The 'reading'will have to develop itself with the aid of theoretical models-models that not only assit theory-building, but actually provide approaches to the structures of reality"

Jan Broekman

Thoughts and derivations of these last quotes and another possible theory for Additivie Synthesis and Analyzing and Synthesizing using Chaotic Waveforms

Correlating Sigmund Freud instinct with semiotics of Music.

If there is no meaning there is no music r

Beyond the Pleasure Principle

"This conception of instinct strikes us as strange, since we are accustomed to see in instinct the factor urging towards change and development, and now we find ourselves required to recognize in it the very opposite, viz. the expression of the conservative nature of living beings.

"… an instinct would be a tendency innate in living organic matter impelling it towards the reinstatement of an earlier condition, one which it had to abandon under the influence of external disturbing forces=a kind of organic elasticity, or to put it another way, the manifestation of inertia in organic life"

"Novelty is always the necessary condition of enjoyment."

Sigmund Freud

This last phrase will be very important for the liminal concept later on.

Now talking about what might give meaningfulness to sound converting it to music after us acknowledging the creation of this meaning through relations via Structuralistic philosophies we can find some quotes below of composers and philosophers that I agree with regarding this subject and the process of composition.

"Without some kind of intuitive understanding of the universe of sounds, the problem of choice is insurmountable (unless one replaces it entirely by non-choice strategies, dice-throwing procedures etc."// random etc..
Trevor Wishart

"In sound composition

the relationships
between two sounds
is established only through

aurally perceptible similarities or relatedness..."

Trevor Wishart

"He would immediately observe one event following the other, but that is all he could discover. He wouldn't be able by any reasoning to reach the idea of cause and effect, because (firstly) the particular powers by which all natural operations are performed are never perceived through the senses, and (secondly there is no reason to conclude that one event causes another merely because it precedes it. Their occurring together may be arbitrary and causal, with no causal connection between them. In short, until such a person had mere ***experience*** he could never reason about any matter of fact, or one sure of anything beyond what it was immediately present to his memory and senses"

David Hume

"resemblance,

contiguity

and

causation.

These three are the only bonds that unite our thoughts, and generate that regular sequence of thought or talk that take place in all mankind..."

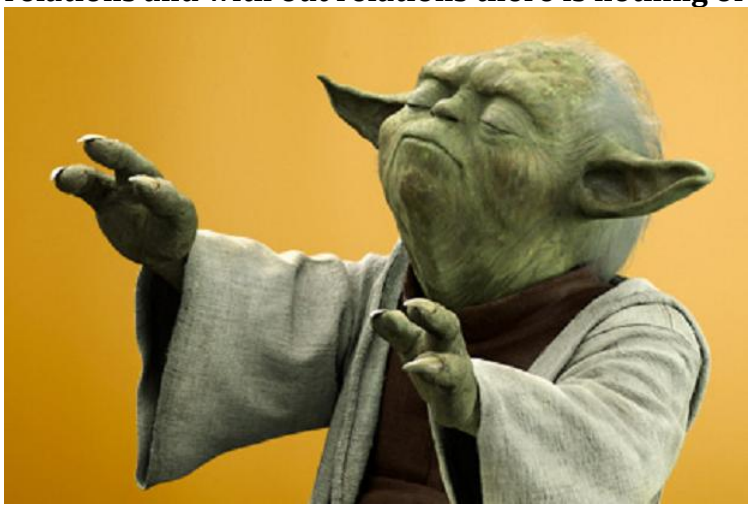
David Hume

Causality in music is very important. This is what gives meaning to the sound objects, this is what makes the form more than coincidental. Without this there is no music, or at least no fealing of the perceiver for the music.

"Form, it is said, is that which permits the contiguousness of units to appear as more than merely coincidental. A work of art is what rescues man from coincidence."
Roland Barthes

Musical Objects has immanently the acknowledgment of causation in a structure. To acknowledge the word music is to acknowledge meaning in sound.

“With out meaning there is no causation, without causation there is no relations and with out relations there is nothing or ness?.” YODA



Trevor Wishart

“In sound composition a relationship between two sounds is established only through aurally perceptible similarity or relatedness, regardless of the methodological rigor of the process which transform one sound into another.”

Jan Broekman

Definition of Strucuture:

" 'Structure' appears to be just yielding to a world that has a perfectly good meaning but suddenly became a fashionably attractive for a decade or so - like 'aerodynamics' - and during its vogue tends to be applied indiscriminately because of the pleasurable connotations of its sound. Of course a typical personality can be viewed as having a structure. But so can physiology, any organism, all societies and all cultures, crystals, machines - in fact everything that is not wholly amorphous has a structure."

conventions of the meaning of structures:

- a structure is a combination of relations, in which the interdependence of parts (elements) is characterized by their relation to the whole.(totality). Structuralism as a whole is more than this relation's behaviors.

Talking about Chaos, Pleasure Principle of Sigmund Freud and David Hume for meaningfulness as well as Rudolf Arnheim

considerable time before the meaning of his puzzling and continually repeated performance became clear to me.

The child was in no respect forward in his intellectual development; at eighteen months he spoke only a few intelligible words, making besides sundry significant sounds which were understood by those about him. But he made himself understood by his parents and the maid-servant, and had a good reputation for behaving 'properly'. He did not disturb his parents at night; he scrupulously obeyed orders about not touching various objects and not going into certain rooms; and above all he never cried when his mother went out and left him for hours together, although the tie to his mother was a very close one: she had not only nourished him herself, but had cared for him and brought him up without any outside help. Occasionally, however, this well-behaved child evinced the troublesome habit of flinging into the corner of the room or under the bed all the little things he could lay his hands on, so that to gather up his toys was often no light task. He accompanied this by an expression of interest and gratification, emitting a loud long-drawn-out 'o-o-o-oh' which in the judgement of the mother (one that coincided with my own) was not an interjection but meant 'go away' (*fort*). I saw at last that this was a game, and that the child used all his toys only to play 'being gone' (*fortsein*) with them. One day I made an observation that confirmed my view. The child had a wooden reel with a piece of string wound round it. It never occurred to him, for example, to drag this after him on the floor and so play horse and cart with it, but he kept throwing it with considerable skill, held by the string, over the side of his little draped cot, so that the reel disappeared into it, then said his significant 'o-o-o-oh' and drew the reel by the string out of the cot again, greeting its reappearance with a joyful 'Da' (there). This was therefore the complete game, disappearance and return, the first act being the only one generally observed by the onlookers, and the one untiringly repeated by the child as a game for its own sake, although the greater pleasure unquestionably attached to the second act.'

The meaning of the game was then not far to seek. It was connected with the child's remarkable cultural achievement—the foregoing of the satisfaction of an instinct—as the result of which he could let his mother go away without making any fuss. He made it right with himself, so to speak, by dramatising the same disappearance and return with the objects he had at hand. It is of course of no

importance for the affective value of this game whether the child invented it himself or adopted it from a suggestion from outside. Our interest will attach itself to another point. The departure of the mother cannot possibly have been pleasant for the child, nor merely a matter of indifference. How then does it accord with the pleasure-principle that he repeats this painful experience as a game? The answer will perhaps be forthcoming that the departure must be played as the necessary prelude to the joyful return, and that in this latter lay the true purpose of the game. As against this, however, there is the observation that the first act, the going away, was played by itself as a game and far more frequently than the whole drama with its joyful conclusion.

A GAME

The analysis of a single case of this kind yields no sure conclusion: on impartial consideration one gains the impression that it is from another motive that the child has turned the experience into a game. He was in the first place passive, was overtaken by the experience, but now brings himself in as playing an active part, by repeating the experience as a game in spite of its unpleasing nature. This effort might be ascribed to the impulse to obtain the mastery of a situation (the 'power' instinct), which remains independent of any question of whether the recollection was a pleasant one or not. But another interpretation may be attempted. The flinging away of the object so that it is gone might be the gratification of an impulse of revenge suppressed in real life but directed against the mother for going away, and would then have the defiant meaning: 'Yes, you can go, I don't want you, I am sending you away myself.' The same child a year later than my observations used to throw on the floor a toy which displeased him, and to say 'Go to the war!' He had been told that his absent father was at the war, and he did not miss him at all, giving the clearest indications that he did not wish to be disturbed in the sole possession of his mother.[1] It is known of other children also that they can give vent to similar hostile feelings by throwing objects away in place of people.[2] Thus one is left in doubt whether the compulsion to work over in psychic life what has made a deep impression, to make oneself fully master of it, can express itself primarily and independently of the pleasure-principle. In the case discussed here, however, the child might have repeated a disagreeable impression in play only because with the repetition was bound up a pleasure gain of a different kind but more direct.

Nor does the further pursuit of the question of play resolve our hesitations between two conceptions. We see that children repeat in their play everything that has made a great impression on them in actual life, that they thereby abreact the strength of the impression and so to speak make themselves masters of the situation. But on the other hand it is clear enough that all their play is influenced by the dominant wish of their time of life: viz. to be grown-up and to be able to do what grown-up people do. It is also observable that the unpleasing character of the experience does not always prevent its being utilised as a game. If a doctor examines a child's throat, or performs a small operation on him, the alarming experience will quite certainly be made the subject of the next game, but in this the pleasure gain from another source is not to be overlooked. In passing from the passivity of experience to the activity of play the child applies to his playfellow the unpleasant occurrence that befell himself and so avenges himself on the person of this proxy.

From this discussion it is at all events evident that it is unnecessary to assume a particular imitation impulse as the motive of play. We may add the reminder that the dramatic and imitative art of adults, which differs from the behaviour of children in being directed towards the spectator, does not however spare the latter the most painful impressions, e.g. in tragedy, and yet can be felt by him as highly enjoyable. This convinces us that even under the domination of the pleasure-principle there are ways and means enough of making what is in itself disagreeable the object of memory and of psychic pre-occupation. A theory of aesthetics with an economic point of view should deal with these cases and situations ending in final pleasure gain: for our purposes they are of no help, since they presuppose the existence and supremacy of the pleasure-principle and bear no witness to the operation of tendencies beyond the pleasure-principle, that is to say, tendencies which might be of earlier origin and independent of this.

After having read this segment of Beyond the Pleasure Principle of Sigmund Freud we can make certain assumption regarding what is pleasurable in cause and effects relations stated before this section with David Hume and Trevor Wishart. The fact that one aquires pleasure and master the tension of

the situation creating it a game, as it happens in leasure acitivites like listening to music,we could say that it virtualy ingrains pleasure in the sound objects and relations that happens when you listen to music. We are stating a universal here that is not that stationary. A universal is given by taking a psychological starting point thinking about the body as a source, thinking about the experience, as the empirics, as a source, thinking about Structuralistic views as a source. The statement is that music has an immanent meaning because music is made by men and it is not relative because the conditions of men are never relative, there is only one condition for each individual. This relativity is also not universal, is only a local relativity and to support my statements we should talk about the Poo.

In my piece “Flies Like Poo” a biological standpoint in aesthetics is taken into consideration. I thought to myself, if music is art, the same as visual art, dance, theater, sculpture and culinary arts which is the important one here, why not make a piece of shit as a composition? This was not the main objective for “Flies Like Poo”. The objectife was to achive from high entropic Non Standard Synthesis sound a dynamic to a low entropic aesthetic as that of sine waves. So this dynamics are happening to complete a harmonious hopefully balanced output. I think it worked for the conventions I am in. Now, in my original statement regarding noise, I saw myself having a certain rejection when my listening habits were not with a will to extract forms or orbits from this noise, with this I mean musical information; melodies, rhythms, patterns, voices, what ever. This was the intention on the instrumental piece made with Transduction processes √- were the noise was the sound score and the performers were meant to listen in and only play what they heard.

To get back to “Flies Like Poo” as a statement. Noise is seen in many cases with the adjective of “Juky”, ugly, farts or poo. I said to myself, why would I not eat a nice Piece of Shit? Maybe I would like it, maybe is general and personal like Richard Barrett told me once. So I did. I ate a piece of shit and I spent the whole evening throwing up. Therefor I would let your relativity guide you and I

have brought a piece of shit attached to this Thesis so that you can explore your relativity aesthetics. I think there no relativity, maybe only flies would like poo because is there food. So I like to eat a nice plate of Yuca, frituras, lechon azao, arroz mampostiao, arroz con habichuelsa, rice and beans with chicken, plantain, mofongo and all those nice things that you will see personified or geometrized hopefully in my music soon.

My asshole is in the ear of the beholder if you stay with this statement, I will never eat a piece of shit in my whole entire life. Beauty exist and is universal ….. Only some “Others” like to eat pieces of shit, like in my country we say

“Come Mierdas”, “Shit Eaters” to those snobbish dudes that has expanded their shit eating habits. I guess I am knowing a shit eater a little bit. Whatever. We like to eat good food.

To recapitulate, indeed the circumstances of art as a detachment from the instincts to survive have expanded our perception of shit eating. Music and visuals has gotten so far as to have pieces of shit in it. In Stravinsky’s Rite of Spring people through up, metaphorically speaking, as a riot. I wonder if art is just creating pieces of shit in relation to conventional repetitive compulsive substances or expected resolutions like that of tradition. A liminal state of events in music perception and the perceived so called forces of the forms or object of perceptions as Rudolf Arnheim likes to called them are the factors for a well balances piece artwork or pieces of shit?. A piece of shit meaning, unknown states or the new in friction with the convention so as to hide the shit smell or taste to create controlled throw-up effects to be able to be tasted by high elite people like the Queen of England would be also a priority in the functionality of an artist.

Some nice thouths of Rudolf Arnheim that helps to guide the intention of this research

Rudolf Arnheim

"Entropy is defined as the quantitative measure of the degree of disorder in a system- a definition that, as we shall see, is in need of considerable interpretation."

The decoding action
"Modern Science, then, maintain on the one hand that nature, both organic and inorganic, strives towards a state of order and that man's actions are governed by the same tendency”

This coming statement could relate to the instinct of achieving the nuances, excitement and disorder or chaos in order to achieve pleasure in ordering it relating this to Sigmund Freud Repetitive Compulsion.

"Second law for thermodynamics: states that the entropy of the world strives towards a maximum, which amounted to saying that the energy in the universe, although constant in amount, was subject to more and more dissipation and degradation."

The same as above, a dynamic between the ordering of events in the consciousness and the disordering in order to have the Unsignified, the unknown and other agents that create and are the catalyzers of new information like The Logic of Awe explained below.

¨Lancelot L. Whyte, "What is the relation of the two cosmic tendencies: towards mechanical disorder (entropy principle) and towards geometrical order (in crystals, molecules, organisms, etc.)?"

"Disorder is not the absence of all order but rather the clash of uncoordinated orders"

Why Chaos again?

"An artist must be better qualified to succeed in printing such pictures (life) if, in addition to delicate taste an sensitive uptake he has an accurate knowledge of the internal structures and operations of the understanding, the working of passions, and the various kinds of sentiment that discriminate vice and virtue"

David Hume

conservative dissipative

so 3 little pigs

PASLDHF BV WNDFVI H S Z

DVJHISKCS. this is an orbit created by three little pigieltests.
so you have xiomy, yamila, and zuleika

dxiomy/dt = F1(xiomy, yamila, zuleika)
dyamila/dt = F2(xiomy, yamila, zuleika)
dzuleika/dt = F3(xiomy, yamila, zuleika)

So you need B(bedroom) for the three little pigs to function around. This is the phase space of the differential chaotic function output in 3 dimensions.

A phase space is a space were the dynamics of the chaotic differential or diference equation is plotted with an axis in velocity and another in displacement.

Some Analytical Elements of Chaos Theory

-Orbits

-Phase Space

-Attractors - Dissipative and Conservative Systems

-Bifurcation

-Lyapunov Exponents

-Poincare Section

Characteristic of Chaos

-"Its central characteristics is that the system does not repeat its past behavior (even approximately):

- "Periodic and chaotic behavior are contrasted. Despite their lack of regularity they follow deterministic equations such as derived from Newtons Second Law."

- "They have sensitivity to initial conditions because of their exponential growth and decrease."
Chaotic Dynamics and introduction G.L. Baker and J.P. Gollub

- "We will say that a dynamical regime is chaotic if its power spectrum contains a continuous part - a broad band - regardless of the possible presence of peaks"

- "Loss of memory of the signal in response to itself"

- "... unpredictability, the quality that defines chaos"
Order within Chaos, Pierre Berge, Yves Poneau, Christian Vidal

Conditions for Chaos in differential equations

a) The system has at least three independent variables
b) Equation of motion contains a non linear term that couples several of the variables

example of an appropriate chaotic equations:
$d'x/dt = ax + by + cxy + dz$
$d'y/dt$ = etc..
$d'z/dt$ = etc..
where a,b,c,d are constants. ... the nonlinear term couples x and y. Systems like this are often chaotic for some choices of the constants.

... "three-space/variables is sufficient to allow for
a) divergence of trajectories, b) confinement of the motion to a finite region of the phase space of the dynamical variables, and c) uniqueness of the trajectory"
Chaotic Dynamics an introduction G.L. Baker and J.P. Gollub

Form in Music

Symbolical and Physical

We are discretizing here two types of Forms. We know already that sound is just preassure waves contracting and expanding a medium like air or water. Now in music it was very relevant for me to understand my tendency in thinkning about high and low, rich an all the other adjectives that we use to describe sound and music. Now the only way I could conceptualize this is the parametrisation of a sound throug our available senses and diferent discretizations of this sense's palette of perceivable taxonomies of intergration of the experienced substance. When we talk about taxonomies we are talking about constructs that we in our consciousness achive and create in order to describe and grasp information from the subject perceived. This assimilates to the Chaotic Additive Synthesis Theory and others that will be explained now. In musical composition the parametriation of sound or music into variables have been the main tool for compositon and analysis. The timber, pitch, rhythm, morphology, density, counterpoint and others are just invented parameters for us to acces inventions that will control the sound and its behaviours with our emotional attachtment that gives us the meaning and music deriving from our experience with sound and music through out our lives and our education. This was a very relevant subject for me given that the question of Chaos came out to be ambiuguous when researching it Etymologicaly. How can a disorderly state be a deity and this be Chaos were everything comes out to become? These questions coincide with the wholyness being nothing and everything and how Theory of Creation explained below in some pages can have some validity of existence as well as the The Logic of Awe. If we are the one giving form to the wholiness by discretizing or inventing discretization then the Wave Theory relating to reality can be valid. Many of these subjects are coverd below.

I always tend to hover to the part of the descripitions were I have an ambiguous state of definitions. I will not conform myself with other discretizations of reality. This acknowledgment brings freedom and broadens the palette of discretiation of the wholy or Chaos in order to bring more colors to the palette of music, knowledge and everything you could think of. The The Logic Of Awe is ingrained an aknowledge with this intention on mind.

To come back to the concept of Form now defined as being symbolic, here we are achiving a correlation with what is meaningfull and a legitimisation of music as inmanently meaningfull. Form is as well a parametrisation of things, an invention, a construct, a concept. This worries me because I don't know what would happen if I becpme very stupid, something that would be interesting to

explore but…. Maybe not. Maybe is already done, maybe there is no stupidness. I don't know.

No meaning, no music. We correlate this parametrization of soud to our senses an consciousness and even if music and sound is not inherently tranfered through its physical reality as in sound waves, the process, as seen in Formalistic analyzis, with correlations to an educated listener knowing processes will make the experience more enjoyable through the process of decoding and familirairzation of procedures. I tend to hover more in the Acousmatic medium were the process is detached from the compositional process and the listening process but I am trained as well as a algorithmic composer, therefore, the logical mental construct of my mind as a composer also hover in this area of pleasure and Beauty while the Acousmatic domain is concrete musical beauty, and in philosophical and broader terms, acknowledging everything as beautiful. The act of decoding the material through technicalities is also part of an algorithmic composer and any composer. The only danger here is the exclusivity of its effect that this music will have. It will only be touched or experienced holistically by the technicaly educated and this process could lose the universal of music and it could become conceptual Art more than music. Music is inherently meaning in sound. Maybe conceptual music could defiantly broaden the palette of pleasure while listening to music or in John Cage just sound.

There is a saying from a former Theater teacher of mine that said that "she could not enjoy theater anymore". She has all the education and technical prowess of theater. Those technical substances of the theater become more prevalent.

An Acoumatic way of perceiving music and art could be the solution to enjoying it how it is with the meaning of the human being impregnated in the material of art created by the artist.

Here we have touched on a topic that as well will liberate us from technical discretisations of reality. The Acousmatic dogma is an incredible source of freedom to enjoy not only music but, following Acousmatic dogma, also life. It is inmanently touching on the Goodness of the Awe Logic expressed in my theories of creation. The humbleness of the perceiver and listener has to be prevalent and a prioirity to be able to aknowledge the inmanent beauty of a human expression in a piece of art. The human, the flesh, the mind, the soul of an artist is bleeded in a piece of art. This blood, he is giving to you to aknowledge the power of beauty inmanent in a urinary like

Duchamp, in a block, in a stone, in a bathroom, in a room, in a bird, in a train sound, in the look of a human, in the body, in the movement and relations of everything.

Beaux Art is a work of the human's will to bring the powers of beauty into existence again to nurture the soul.

r.

Rudolf Arnheim
"Disorder is not the absence of all order but rather the clash of uncoordinated orders"

This previews statement is stated here in order to acknowledge the passive listening and the active listening acknowledge by Pierre Schaeffer as powerful agents of achieving information decoding therefor pleasure in the decoding sound as well as acknowledging that there is much more information than what it seems. I suggest a dynamic from passive listening to acknowledging a full immersive experience of the material given our human limitations and the Wave Theory concepts that relate the conversion of material or dynamics in thresholds of our decoding capabilities of our senses to matter or perceptually stable non temporal material.

On the Order of Chaos
Social Anthropology and the Science of Chaos

Mark S. Mosko & Frederick H. Damon

"So the strange attractor is described as "highly sensitive to initial conditions". This condenses a series of observations into verbal phrase which by virtue of being a description, draw on and is drawn into other domains of verbalize experience. Responsiveness, priority, givens of existence, even the notions of relationships are the conditions of persons in communication with one another: "sensitivity to initial conditions" now belonging to a

semantic idea that has its own character and impetus.

James Gleick

The revolution in chaos applies to the universe we see and touch, to objects at human scale. [In the chaos science] everyday experience and real pictures and the world have become legitimate targets for inquiry. There has long been a feeling, not always expressed openly, that theoretical physics has strayed far from human intuition about the world (Gleick 1987: 6)

"The word chaos in present day science has come to refer to deterministic kinds of order-not "disorder" as the term is understood popular arising from the generalized properties of complex dynamical systems; or simply, order within apparent disorder.

"In natural science, chaotic phenomena have been shown to exhibit six basic interrelated characteristics: (1) sensitive dependence on initial conditions, (2) complex, unstable relations among variables, (3) fractal or self-similar patterning on different scales, (4) dynamical transformations in accordance with non linear (rather than linear) equations, (5) self-organization or "dissipative structures", and (6) universality or previously undetected numerical constants."

Einstein---- There is no stability point, theoretically speaking, about infinite, there is no attractor.

The Human Idea of Someing. of Nature

The Simplified Modeling of Nature gives another object to experience.

- The limits of our perception has its own beauty which is describe in approximations or visualizations of Nature's information or the Analyzed subject rendered through our tangible concepts.

This tangible concepts are this functions and this sonifications, this liminal state of knowledge of reality becomes the subject and the material which is differentiated from what it represents, becomes an entity in itself, and abstraction of the analyzed.

The attempt of achieving something already becomes the material and the subject, the searching. This relates to the aesthetic or meta-music of the AMM. The searching becomes the sound.

We can say that then this could be a meta-music, but it already becomes concretizes, formalized as its own entity. (about modeling)

this pretty word “liminal” means : of or relating to a sensory threshold - very nice init! :)— the threshold of what we can perceive regarding simplifications of the universe dynamics through little numbers

complified with a bunch of *funky dimensions.*

Chaos

state of knowledge

Searching for a Universal Poetics of Forms and so on/…

Relevant Interest Points:

Russian Formalism, Structuralism, Aesthetic Theory and Chaos Theory as an Analytical tool.

The poetic image, the concrete poetics, the "it" as the phenomenological effect of beauty in our bodies which is the signified of the real platonic beauty, the object of beauty in art without the symbol. The "it" or phenomenological experience of beauty in art as being the only transducer as the effect of something beyond our rendering of reality. <- Not this, this is not correct, neither do this->The platonic view of art or our rendering of something untouchable and connecting to a source of beauty higher than itself. maybe it is correct now.

maybe this is good -> The "real" catalyzed in the "it", the "it" being the translation of the real of artistic beauty in our senses, our feelings, our transducers. This is just stupid if I think about beauty with David Hume and a empirical understanding of meaningfulness. Maybe that is a better solution to a Universal Poetics of Forms. The David Hume and meaningfulness being something that needs relations and by relations all that experiential information of your life, all the pleasure principle of resolution of a tension impregnated in the moment with a specific eideic perceptual ability that impregnates emotions or feelings to that moment. This moments becomes relevant, it gets impregnated in your consciousness creating dynamics in the body which by instinct or survival instincts, probably insticnts could be the better one in a domain non dangerous like in art. This choosing of beauty becomes instinct because of your culture or your own system seen Structuralistic view. So a system will have its own ingrained beauty and regarding this system's enviorment in a globalized world were the information and almost a certairn portion of your life is in the computer and technology a Universal Poetics of Form is possible. A Globalisation of beauty. I don't agree with this since it will limit the available pleasure its in the world, I would suggest a de-globalization for the sake of colours and palette of artistics its and pleasures. The media and the communications mark a lot the tendencies of what one sees as beautiul. Movies, radio, television; all of this are markers of beauty. Experimental music pushes this aesthetic

to broaden our exposiour to other types of organizations of sound, thus allowing us to explore other possibilities of beauty, maybe other possibilities of us exposed to an unknown subject and impregnating expiriences in that subject or integration of the phenomenas acknowledged in music or art, and then this art, music, becoming something more than meaningless structures in music, or nothing, which is impossible and it does not exist.

Now the “it” is the signifier and catalyzer of fealing sublime or godly beauty phenomenologically.

end parenthesis.

Every feeling having a palette of descriptions, the electrical impulses and feelings being correlated exclusively to the real that coincides with that experience. The feeling having a spectrum of sensations, of bodily reactions that create the colors and forms of this media. An art form of experience rather than the symbol, the object, or the abstraction. The "it" becoming the signifier and tranducer of a power from the higher platonic idea of beauty. The "it" or phenomenological experience without the physical and or experiential object that catzlyzes the fealing in you. This could be “Concrete It” How can we feel without knowing but somehow instinctively know “it” is what “it” is?.

The primitive experience with an experienced perception embracing ignorance, erasing knowledge to acquire the "it", or the real exclusively, or the phenomenological object of beauty in order to search for the universality of poetics. This concept could be related to the effect of stimulants, drugs and other art forms that evoke this feelings and emotions, but the intent here is to focus on art itself and if this is in itself a drug, then explore its spectrum. The art as being the stimulant.

Formalism as a conceptual and historical tool for the utopic poetic universality.
write here something good

ok ok Autonomy of the Text, although a picture comes maybe soon.

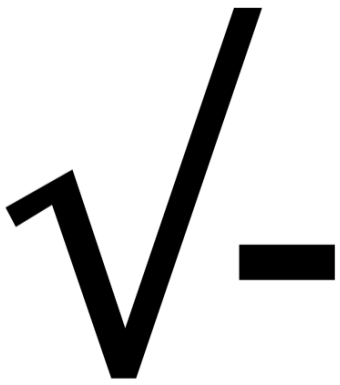
Michael Focault:

"… on the other hand that which penetrates most deeply into us, that which was there before we were, that which holds us together in time and space- that is the system. The "I" is destroyed. We are now concerned with the discovery of the "there is".

Structuralism contradicting these universality by assessing the un universal universal as an antithesis in order to analyze the possibility of the absolute if it is more finite than infinite.

What was before consciousness, the animal, the id, the instinct. What was the signifiers before the human consciousness? What is, when and were is the "Greek Chaos"? that mass or substance. The when and were every content was unformed or formed as all the possibilities, and from these, how we created formed conscious material?, or information that gives us this pleasures of beauty. How can we perceive this primitive experience or, ignorant experience of beauty and physical pleasures,(the only type of pleasure in the bodily domain), from Chaos? The intention here is to reach backwards not forwards, to search for the most primitive consciousness that we can access without loosing the essentials that makes us feel or have the phenomenological description of these experiences, and if so, and physically or conceptually it is possible to give it all up, can we feel the "real" of beauty, of art and chaos or the unformed object or substance.

Phenomenology being the symbol of platonic objects bypassing the physical becoming world direcly to our souls.



NSS

Non standard synthesis regarding chaos.

The idea being it. The real of the symbol. In modeling the idea a simplification of the system is created in order to understand it. Simplifications of the original system arises to have relevant data to be used to analyze behaviors. Chaotic functions were a certain outcome of this modeling practice.
Using this models for music is very interesting. The main subject here is the sonification of data. All of this numbers and data are being translated to another domain, the sound domain. These practice usually has a certain aesthetic, meaning a non acoustical orientation of sound creation. These aesthetic doesn't take into consideration certain acoustic phenomena in its creation. In a broad sense we could say that the computer is a tool for sonification. Anything passed through a DA converted is already being translated to sound, or an offset. My point here is that there must be something else than the aesthetic of a sonification of material that seems to be quite common these past decade regarding synthetic sound. The idea of Sonology in the 70 whith Koening and Berg was a major breakthrough regarding sound material. This idea led to an aesthetic that explored this concepts of waveform and

music creation from a micro or samplerate level upwards. My objective in using chaos has changed quite drastically. I have being handling this models and chaotic functions in many ways leading to a strange and paradoxical relationship. I realized that I did not cared anymore about what and were this functions came from, meaning the modeling of reproduction of animals or weather behaviors or fractalized natural patterns, but the human abstraction of it. The beauty came from the moment that I realized that this functions were a whole and complete by themselves and that I could step away from nature and just indulge in what this simple abstractions had to offer in a digital and even a conceptual domain. So the idea became more important than the symbolized and the symbol became the it or a "real" symbolized with-out a symbol. It became the source rather than a connection to another material. My disjunction with nature, which was one original starting point for these research became more prevalent when the idea of creating another virtual reality, or at least an idea of creating another reality based on thoughts and abstraction was a possibility. The idea of creating harmonic structures disregarding nature's harmonic sequences or physical reality became very interesting and too seductive, even knowing that it is completely impossible to achieve this outside the digital domain or computer, meaning, not in space. The attempt to project a truth through art, through pure feeling or experience in order to transmit that reality which you perceive or perceived in the gestation period knowing the impossibility of it became of most interest. The music became the symbol for an idea, for a real that does not exist in this physical domain. These idea of sonifying and idea not data from reality became more relevant aesthetically. Chaos theory served as a starting point to have the extremes of activity present in order to achieve variety regarding functions, algorithms, compositional choices as well as to analyze musical instincts.

Having had the time to be encountered with the sonic output of many of these well known functions have made me realized there uniqueness in relation to other sounds that could be compared to them. Listening to all of these noises and very complex waveforms and comparing them to the White Noise or the Pink noise or other distribution of noises made their colors clear. The uniqueness of the harmonic distribution of the stable pitched sounds are more differentiated than

many other sounds available. A logistic map with the r coefficient in 3.6 were the output is periodic gives specific upper harmonics that can not be compared to anything else that I have listened to apart from maybe other non standard synthesis sounds. The noisy sounds are quite crisp and specific and make a very big disctintion to the well known clipping or distortion made by the amplitude of the waveform exceeding the limits of the digital converter or compressors. I notice that this details were the pivotal points of these sonic research that kept me diving in to these lower level sound creation. I notice that there was a possibility in experiencing a slight difference between music created or made through acoustical sources than music created through abstract or digital sources, specifically non acoustic oriented synthesis like that made by Koenig, Paul Berg, Iannis Xenakis and Herbet Brun.

The attempt to project a truth through art, through pure feeling or experience in order to transmit that reality which you perceive or perceived in the gestation period knowing the impossibility of it is Music.

Anti-Whateverness.

The Bunny Synthesis Method

The Bunny Synthesis method is a Non Standard synthesis method that intends to create waveforms from the parametrisation of sound in the lower level and or the data of the sound generation function, chaotic functions or samples, and the relations between waveforms. Is basically a sonication technique, this is the reason why the bunny hops around when ever. It seemed that all sonication systems sound very similar when listening to plenty musical compositons of composer diving into Non Standard Synthsis method nevertheless/? this is an exhausted research that ended up using chaotic dynamics of sound recordings or sound files through the use of derivatives, associations and primitives aswell as transfer like functions that are related to each other in order to create another waveform from them. In the Bunny prototype there is only two waveforms being related to each other and its relations extracted through derivatives from one to the other, from distance equations and in future developments with other procedures or functions. The main idea here are relations

as the foundation of the generation of the waveform. The possibility of more than two waveforms to be related and putted into friction with each other is convinient to create more variety but the waveform ends up being more unpredictable.

This method is programed in Super Collider and it uses four elements or parameters discretized from sound analysis and two sources of extracting data and relations.
The parameters are:

1) Global Amplitude meso to macro
2) Local Amplitude or micro
3) Frequency
4) Sing or direction of the waveform.

The Sources are:

1) Field Recordings or Concrete Sounds Samples
2) Chaotic Differential and Difference Functions

The characteristic that makes this synthesis method differ from Xenakis is the way in which these variables are behaving in the algorithm. They are not proposed as points in the buffer window. They are continuous functions that control these parameters. Another variable that is quite different is the parameterization of the sing or directionality of the waveform. This is independent as the other 3 parameters taken into consideration to create these waveforms.

The algorithm before was called Dynamic Chaotic Synthesis because it used as material to relate and create a waveforms chaotic functions. In the first prototype it was the simple Logistic Map. The data was related to another Logistic Map starting from an index point or the delta or the frequency of the waveform differing from each other in order to create a new waveform. The name holds associations with Iannis Xenaki's Dynamic Stochastic Synthesis made with the idea to have a mainframe to generate all possible waveforms from his algorithm. Although accurate in theory, a whole lifetime should pass to at least get a small portion of all its possibilities. Because of this reason the chaotic functions seemed to be a reasonable place of departure to explore this idea geared by the use of non standard synthesis method from chaotic sources in order to create sounds that might not have been heard before and be more detailed and limited in options and not that holistic as Xenakis's initial idea. The only parameter that he considered outside the Dynamic Stochastic Synthesis method was created in "Pour Le Paix" were the

transient of the sound objects were considered, as largely described in Pierre Schaeffer laws of perception of a sound object, in the piece using envelopes and other essential elements in electronic music with his aesthetic choices and specific explorations in this new proposal of creation of synthetic sound. For example the extension of this DSS witht the use of AM and others were explored as seen in min 17:20, 20:00, 20:47, .

The name The Bunny Synthesis Method came from the idea of using a more informative medium in sound that could give me chaotic dynamics with out the abstractions of simplifications that give the discrete or differential chaotic functions. This means that the use of samples or concrete sounds is introduce in order to use this as the base waveforms to relate to each other. The use of the Bunny has many symbolisms:

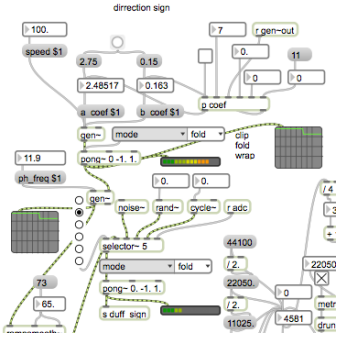
1) The Organic
2) The Prolific as in a symbol of all the possibilities accessible with any sound recording.
3) A funny name because of what I ended up extracting from. This extraction being my everyday sounds that are taken for granted.

The Bunny Synthesis is an Open Non Standard Synthesis Algorithm in which you can impose the relations that you want in a mathematical or algorithmical way. It does not take into consideration physical modeling; it starts from the abstraction of an abstraction or simplification of reality and is to broaden the spectrum of sound possibilities further.

The idea of Sergio Luque's Concatinative Synthesis of Iannis Xenakis Dynamic Stochastic Synthesis Model was used in some of the BunnyPoop 2. The concatenation of the different modes of the system created another level of sound. This could be related to the phenomena of the ring modulation were the amplitude modulation in itself becomes something else, another perceptually independent sound entity. This method is very interesting to enrich the dynamicity of the output or the sound.

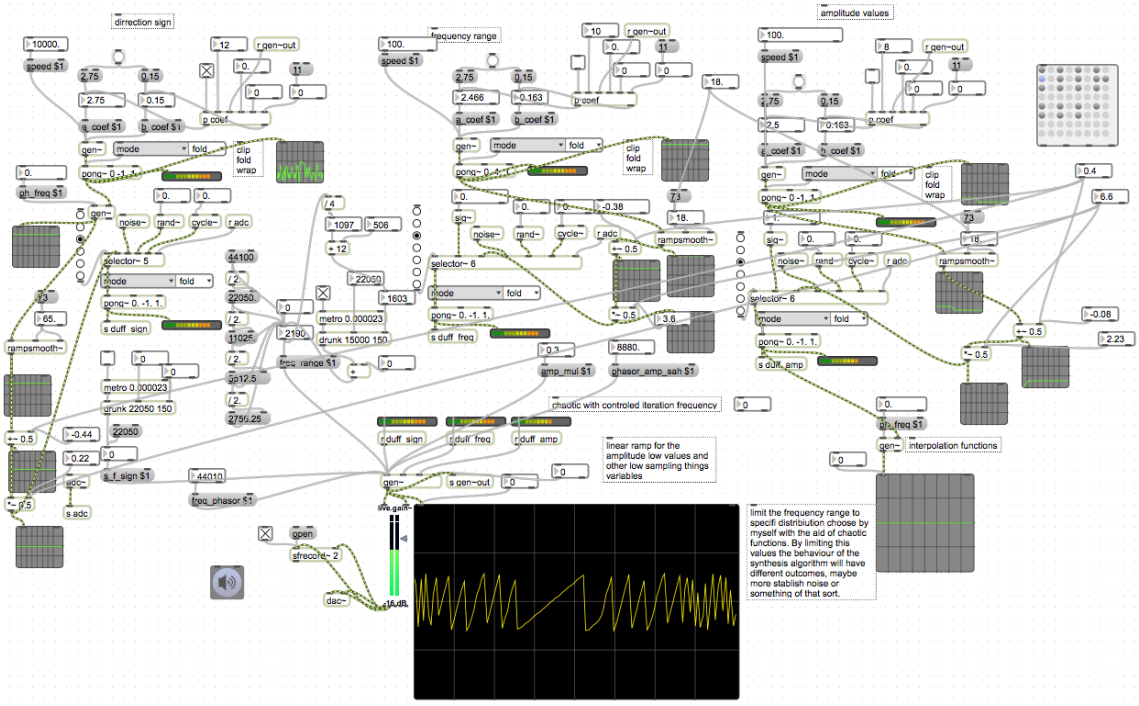
First prototype and functioning system was on MAX/MSP6 as stated above the idea is quite simple:

```
linear_interp(v, a, trig) {
    History x, y;
    x = trig ? y : x;
    y = trig ? v : y;
    return x + a*(y-x);
}

Param freq(20);
Param s_f_sign(10000);
Param freq_range(10000);
Param freq_phasor(22050);
Param amp_mul(0.5);
Param phasor_amp_sah(22050);

History phasor1;
History phasor_amp;

inlet1 = in1;
inlet2 = in2;
inlet3 = in3;


/// inlet to derive the absolute value for direction
/// of the ramp.

s_phasor = phasor(s_f_sign);
inlet_sh = sah(inlet1, s_phasor, 0.5);
abs1 = (inlet_sh > 0) ? 1 : 0;


/// this determines the frequency median and range

phasor_sh2 = phasor(freq_phasor);
inlet_sh2 = sah(inlet2, phasor_sh2, 0.5);
fr_range = (freq_range * inlet_sh2) + freq_range;
/// no need for interpolating here but maybe...
s_phasor2 = phasor(fr_range);

/// frequency in samples
f_in_sr = fr_range / samplerate;


/// sah the amplitude inlet control values
phasor3 = phasor(phasor_amp_sah);
inlet3_sah = sah(inlet3, phasor3, 0.5);
/// create interpolaion function for amp values
trig = (inlet3_sah > 0.5) ? 1 : 0;
/// linear interpolation of amplitudes
interp_out = linear_interp(inlet3_sah, phasor3, trig);


/// creating ramps

if(abs1 == 1){
    phasor1 = phasor1 + f_in_sr;
    }
else{
    phasor1 = phasor1 - f_in_sr;
    }

// output
multiplier = amp_mul * interp_out;

audio = in4 <= 0 ? wrap(phasor1, (interp_out * -1), interp_out) : fold(phasor1, (interp_out * -1), interp_out);

phasor2 = audio * multiplier;

out1 = phasor2;
```



The sing control gives another derivation and parameterization of the morphology of the sound. Xenakis used wraping primitives in the signal while having the contour hover freely with the system and the dynamic windows. This system behaves in the same manner the only thing is that it is with a continuous function mentality not with his data points stated before as an

array to create the waveform. The sign is independent.


direction sign
frequency range
amplitude values
chaotic with controled iteration frequency
linear ramp for the amplitude low values and other low sampling things variables
limit the frequency range to specifi distribution choose by myself with the aid of chaotic functions. By limiting this values the behaviour of the synthesis algorithm will have different outcomes, maybe more stablish noise or something of that sort.
interpolation functions

Some outputs and usage of these waveforms in pieces have ended up producing interesting sound objects. The additive synthesis of this specific sounds, or chaotically derived sounds, superimposed on top of each other create with their trigonometric interaction and signal processing of the computer as well as physical interaction in physical space and the ear apparatus very interesting sounds that can be associate to a physically derived sound object but still it has enough correlation to something **“else”**. That **“else”** being an abstraction, creation or a synthetic source. **The sounds have enough correlations** to things we might have heard before at least to grasp some information from it. This is the idea behind **Yumy more or less, actually not it was just to put this piece of shit**

P

R

E

TT y

Y U MY

The Yumy is a series of pieces based on Chaotic Sound Objects made through chaotic signals from the Bunny Synthesis Methods and other Chaotically derived Non Standard Synthesis methods. This Chaotic Sound Objects are produce in an algorithm named the same way (Additive Chaotic Synthesis) were there are certain parameters that are used.

1) The attack
2) The length
3) The rate at which the sample is being played and the acceleration of the rate.
4) The micro to meso level amplitude were this micro to meso is discretized from the macro and the sample level gaining control over this micro-meso discretization strata of the sound construction creating more noticeable morphological change with out changing the contour, attack and identity of the sound object. This amplitude is in relation to the macro being the whole length of the sound object as in the global amplitude and the sample level being the wave generation sample by the DA converter mechanism.
5) The Orchestration and superimposition of different sound elements or samples of the sound object in an additive synthesis manner is here my touché :). This creates masking effects regarding the complexity of the sounds being added together in the digital domain therefore different sound timbers than the ones produce by the non standard synthesis method like the Bunny Synthesis.

Demiurgical Algorithmic Music

Electronic or instrumental music based on recorded sounds as the engine for the macro structure organization of the electronic and concrete sounds. This recordings are used to trigger and organize sounds with sound objects composed in an arbitrary form intuitively or sound that are composed in a formalized way through algorithms from the demiurge of the physical and becoming world or this algorithm itself. Now we will jump to a territory that is a very important concept regarding laws, beauty, physicality and other derivations.

About Clave

Trevor Wishart

"In Sound composite, the entire continuum of sound possibilities is open to us, and ties of motion are as accessible as static states. But in our perception of our sound universe there is another factor tone considered, that of the reference-frame. We may choose to (it is not inevitable!) organize a sound property in relation to a set of reference axes. These provide reference points, or nameable foci, in the continuum of sonic possibilities. Thus, for example, any particular language provides a phonetic reference-frames distinguishing those vowels and consonant types to be reared as different (and hence capable of articulating different meanings) within the continuum of possibilities. These distinctions may ne subtle ("D", "T" in english) and are often problematic for the non-native spear (Enfglish "L: and "R" for a Japanese speaker.

Clave Concept

Coming from the Afro Carribean tradition of Gaugancó, Timba from Cuba and Salsa and Cua de Bomba and Plena from Puerto Rico. It is based on respecting the clave. Not being “montao”, or above the clave, superimposed, in certain segments were the macro and meso gestalt perceptual structure of the gestures are imposing the aesthetic of “Cruzaera”. Leaving space with the clave to exist and having an interaction with it sometimes. This means that sometimes the imposing activity of being montao and not respecting and respecting in a balanced way are the dynamics of playing guaguancó freely. In my future pieces the clave concepts will go beyond. There is a subjectife clave, could be any type of rhythm or musical structure in any domain, timber, spectral, rhythmic, melodic, etc. This are produced by sieves like in the use of Xenakis but to create the Clave not the musical material in every domain, a substractive synthesis of every parameter accessible in the contemporary music

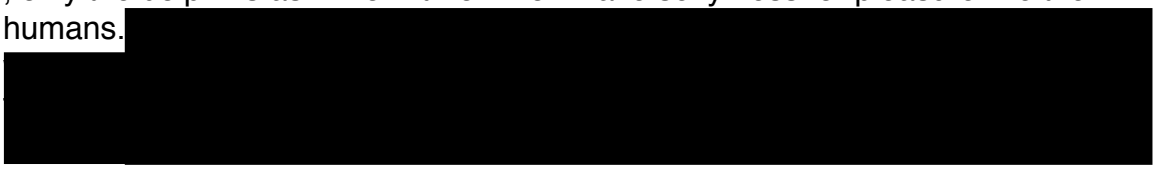
domain, were a dynamic of respecting and not respecting in a playful way the rules of being in clave are acknowledge.

La clave puts you in an specific dimension were you can appreciate "Chaos" from a human-centric view derived as a chain or a rope that guides with its base references the appreciation. Is the Gods who possesses the power to create this beauty therefore Us. They gave us the “la” “clave”, clave in frequency and clave in rhythm. A position, a dimension were this specific agent is the one that is never touched by humans. Having this clave or rule,(reference), here as a physical rule, you can have acces to departure points which are created or aknowledge by the friction of this clave with the new substance or musical forms in the aesthetic of the avant-garde pushing the palette of potentials of beautiful structures.

There is always a clave.

Only when I let my self go is the moment that I am with the One, with everything, I am part of the whole, and only then I can create beauty with every single thing that I have been blessed to admire with my consciousness in friction with the clave. The conscious slavery to everything beautiful is the most beautiful thing, they allowed me to acknowledge "this chaos" through an animal body and a demiurge consciousness maybe to acknowledge my humanness, maybe my artistry, maybe humans are just artists. I was a little bunny :) I was not more no less, just a little bunny. :)

The little bunny follows rules from the holiness and the instinct in order to survive , only the dolphins as I know it from now have sexy ness for pleasure like the humans.



“Primitive Consciousness”

The bunny seen from a dude from some noise is the concrete part of this segement- the graphics, find it≥.

Concrete Experience = is a-symbolic experience, synchronic experience, a-semiotic experience, a memory-less experience in the now while by coming back to consciousness you still have a memory of that pseudo comma awake experience to try to name it some-how. It is explain as a conscious state which does not exists consciously but only described after you come back. This can expand to memoryless action, like becoming human after being a zombie.

Now = Does not exists in consciousness. Consciousness is in the past. In the memory. Our rendering of reality is in the past, the rendering of the now is always in memory not in the now. The now would be a consciousness state were is just **Action**, nothing else, were the bunnies are more or less, maybe some are humans, who knows?

Related to my concept of the **ARE** in improvisation and African culture.

The **ARE** is a slavery state were one gives one self to something more than oneself, is the synthesis of ones own life expressed in oneself, in ones art, in a Structuralistic view of a synthesis of your own aesthetics in order to give and to acknowledge beauty through your own production and acknowledgment of happiness wisdom and beauty. This happens in Santeria rituals and many other religious activities were the human is just a body, a vehicle for an expression of the Saints, Gods, or Deities. In improvisation the African culture has been known for paperless non analytical musicianship. They are known to have impressive talents for music. Talent that might not be learned or studied that much in consciousness but more immanently ingrained with expirience. In the Jazz idiom there is a process of learning a vocabulary.After this process

Miles Davis paraphrase.

“Study you’re ass of and in the band stand forget everything ”

Now = could be action-verb.

The order of Chaos is acknowledge through a secret. The clave reveals beauty from the disorderliness of the dynamics. When you are free you decide with the conditions that you have as a slave to your humanness to see everything through that experiential lens inmanent to the human. The clave embraces and lets us connect without letting go. It is the rope to access beauty in a specific way, probably in THE way, is promotes a community were beauy can be achived and shared in thougths. It imposes morality and order through friction of it with conventions and dynamics of the agents in society, atmosphere or structure. Once you are free of that order you have disorder, beauty becomes relative, there is no beauty **but a fight for survival in some dimentions.**

Beaux Art is a work of the human’s will to bring the powers of beauty into existence again.

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ºª•¶§∞¢£™¡`¡™œΔµ˜∫√ç≈ΩΩåß∂ƒ©˙Δ˚¬…æ«

The abstraction (filtering of information through the conditional eideic lens) that becomes the substance that becomes the mosquito singing a lullaby

That was a dynamic s

“Freedom is not something that anybody can be given. Freedom is something people take, and people are as free as they want to be”

James Baldwin

Ornette Coleman

Follow the color they let you hear then choose the route you would like to take by force.

(O | O | O | O | O | O | O | O | O | O | O)

(r | r | r | r | r | r | r | r | r | r | r)

(n | n | n | n | n | n | n | n | n | n | n)

(e | e | e | e | e | e | e | e | e | e | e)

(t | t | t | t | t | t | t | t | t | t | t)

(t | t | t | t | t | t | t | t | t | t | t)

(e | e | e | e | e | e | e | e | e | e | e)

(C | C | C | C | C | C | C | C | C | C | C)

(o | o | o | o | o | o | o | o | o | o | o)

(l | l | l | l | l | l | l | l | l | l | l)

(e | e | e | e | e | e | e | e | e | e | e)

(m | m | m | m | m | m | m | m | m | m | m)

(a | a | a | a | a | a | a | a | a | a | a)

(n | n | n | n | n | n | n | n | n | n | n)

’ S Harmolodic in applied to rhythm.

Going to a higher domain were you can acknowledge a broader more holistic idea of the rhythmic structures. The clave could be started from anywhere. You can acknowledge an objective view on different discretization of musical time or the subjective knowledge in a higher level of consciousness.

“Sound is to people what sun is to light”.... Sound - Emotions - the power that moves to generate energy, life, vibrations Sun - brings light, Sun generates life, light.

“Harmolodics is a fusion of harmony and melody which purposefully trips up the same-old same-old stylistic boundaries, I suggested. Having attempted to meet Coleman on his terms, his next answer totally flawed me.”

Harmolodic in Ornnette Coleman’s specific definition regarding Free Jazz in the Jazz Frame is a perceptual or maybe better defined as an entity in itself were the harmony and melody have a dynamic relation something like the stream of consciousness of Husserl and the visualization of Jacobson of the word in Formalism were it is a Chamaleon and the object and symbol of the substance aknowledge change mainly in this times because of Transferences from the first ;aosf ;slufb ;aou which were aknowledge by acid Hume, Derrida, Husserl and others who were living through the lifes of the daslkuths of others in the 3rd work asj ;sj ; were they feed of to manipulate the perception and reality to keep in pas.jfr. This acknowledgment of Ornette Coleman is no different, no

different than Cage, than Derrida, _____ _____ or other thinkers artist who have struggle in their life to survive and achive a plato of Ataraxia or an Eden which it is the place meant for . Now acknowledging this, the playground of them or that “Other” is earth’s perceptions and physical reality, in this sense the volatility and ephemeral content of the conciusness because of this flux of Transferences from Englove mainly have effect on the perception, the subject harrasaed strive for survival against the his contemporaries which are favored could be favored by “Others”. It seems that Ornette aknoweldge what was left and produced an integration of his condition were all the lifes of plenty of people, eidetic perception of each human convention by deceit people, life entered in the flux of Transference converting the premonition and asumptions of the harmony included in one single note and its surrounding syntax and the semiotic gestures in a meso and macro integration of its lower components like notes below meolides, melodies below phrase structures and so on until the high 2nd order level listening that Xenakis expressed is acting to search to that Concrete, to that information.

Now the Concrete becomes a state or a place, its like an integration of realities accesible discretized variables into a matter or a substance to aknowledge or experienced. This is the base for the Wave Theory development branchin to theories of realities. Now, “if life give lemon, make lemonade” after this, we have a broader discretization of a liberating condition called

FREE JAZZ. He made the Eden for his childs were they can hover freely around and be happy as they should in music concerning the conditions of us striving to survive and achieve the Plato in a holistic manner.

Achieving the effect of Harmolody in rhythm. I called it The Bird effect, were you can hover above the rhythmic

structures some how like the 2nd Order Listening but acting and playing in this level, level of Xenakis when he described the dynamics of Grains and Clouds of Sound as a material, an **Integration**, something else that was created or materialized by a multiplicity of particles behaving and interacting creating something else, a matter which is described by the current limitation of our sentient apparatus to dissect fast interactions….We perceive a gift or a residue of reality of those dynamics which integrate to light, pitch or timber to mention some examples of this integration in our relity. This subjects are covered in THE WAVE THEORY below or above, I don't remember now, but it was with the Max patch of the Chaotic Filter, Find IT. The only difference here is that the subject, the improviser, the performer and maybe the listener has a feet in the clave, in the heavens, in both, in trice, in the 4th dimension, in the unconscious dimension as plenty of heros, this comes from a clave oriented tradition were there are rules not only physical but psychological, a structuralism conception of the human.

The two discretization or levels of perception, a discretization of perceiving music. By unifying harmony and melody you perceive a specific picture broadening the experience and the perception of it, an Ostranenie of Formalism of what it is that you are hearing, a more holistic level of perception taken into consideration the memory of the starting point.

When I talk about Harmolodics in rhythm making reference to guaguancó clave and how you perceive this music and how the musicians or rumbero perceive this music in his education is perceived in a higher domain than a discretization or a discrete analysis of a domain, another domain or way of listening. They embrace all the levels aknowledge then by them, and this is shown in the perception of a discretization of rhythmic base or dimension, that of the 6/8 and 4/4 and other rhythmical structures that are ingrained and exist in this musical universe. The so called "ignorant" regarding academics now seems to be the intellectual and the academic seems to be the ignorant. By discretizing and analyzing this in the traditional way you limit your consciousness to a specific realm not allowing the holiness to possess you allowing this

multidimensionality to coexist in is immanent state. You can choose the starting point and

which ever dimension you want to discretize the music in this case from. You can discretize everything from any position..... Freedom - Free Jazz etc.

Then there is no ignorant state but many specifics.

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“Whatever you want to call it is your problem. To me sound just is. You can give sound a name, but that doesn’t mean the sound sounds like it.” “The semblance of it maybe?”

“After more linguistic tennis, something began to rub off. Western music theory depends on certainty. Rules is rules. But Coleman was not into concrete, fixed ideas. Harmolodics was more like a faith system, a floating set of infinitely open-ended and adaptable things you could do, or not, that kept the field of improvisational play fresh. And as soon as they solidified into habit or routine, time to shift the theoretical goalposts.”

“You want a sandwich?” Coleman asked out of nowhere, and the next thing I knew this jazz great was preparing me a ham and mozzarella roll. Then we wondered into his music room and sat me at the piano. “You play?” he asked.

Thelonious Monk

Acousmatic Algorithmic Music

Regarding Chaos as a base for our experience and information in our memory as well as ingrained universal information as Chaotic Dynamics as the source for our aesthetic judgement I can call this algorithms made with chaotic functions or chaoic sound forms as in samples or recordings Acousmatic Algorithmic Music. This information will dive into a formalization of this aesthetic considering perception laws and the phenomena of conversation here taken for granted as a law or rule that governs sound objects. I will say that exponential envelopes, hanning envelopes and linear envelopes are the simplest ones to choose for sound objects made with this Acousmatic Algorithm. A detailed approximation of the usual attack of sound objects should be presented in the algorithm. This was done by random processes in a synthe def in Super Collider were the envelope are random with restrictions to try to grasp more possible envelopes and explore which one is more attached to our experience. The first envelopes have the most of relations to electronic music and the second is a work around to achive relations physical reality therefore more meaningful in content to enrich the musical experience and therefore create more pleasurable experience by the decoding of the the unknown material or new material in the liminal mode were a piece of music mus hover in order to achive exitment and comlete gratification of a perfect piece of music.

Hopefully one day I get a envelope that has a huge amount of correlaions to nature apart from the percussive exponential envelope, hanning or virtually linear envelopes and any other exponentialy derived simplification of a sound object in physical reality.

Formalizing a Chaotically Derived Musical Aesthetic

This title is derived from experiencing the output of techniques used to formalize, in other words, to exclusively use chaotic functions or chaotic sound forms and their relations to produce music. The first experiments of these techniques were with the usage of samples as the source for transformation of there behavior. The parameters used were the ones that are not being produced.

These are:

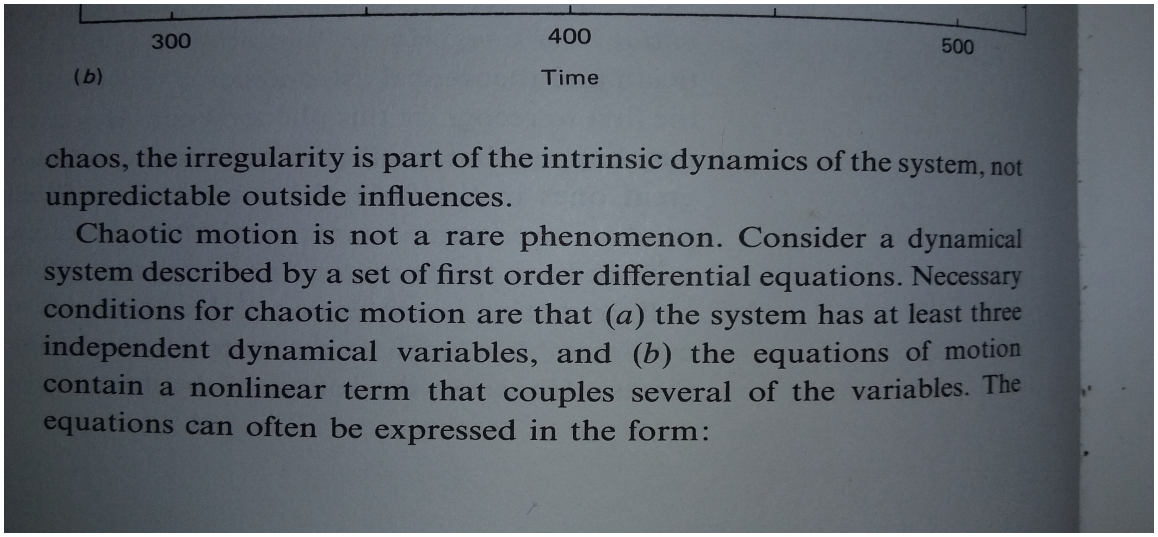
a) The rate at which the sample is being played.
b) The positioning of the sound objects in time
c) Ratios in which the musically decided length of the samples are being multiplied or ranged.
d) Envelopes derived from the most common seen in nature as exponential, hanning and linear, the last one being not that often.
e) A meso-macro positioning of events

The fifth e) step or parameter hasn't being used in The King compositional series.

This functions are custom functions composed based on chaotic principles. The process is named Guzmán.

This next section will describe the method to create chaotic functions based on the Chaotic Dynamic book of G.L. Baker and J.P. Muller.

In this book this is mentioned:



chaos, the irregularity is part of the intrinsic dynamics of the system, not unpredictable outside influences.

Chaotic motion is not a rare phenomenon. Consider a dynamical system described by a set of first order differential equations. Necessary conditions for chaotic motion are that (*a*) the system has at least three independent dynamical variables, and (*b*) the equations of motion contain a nonlinear term that couples several of the variables. The equations can often be expressed in the form:

$$\left.\begin{aligned} dx_1/dt &= F_1(x_1, x_2, \cdots, x_n), \\ dx_2/dt &= F_2(x_1, x_2, \cdots, x_n), \\ &\vdots \\ dx_n/dt &= F_n(x_1, x_2, \cdots, x_n), \end{aligned}\right\} \tag{1.1}$$

where n must be at least 3. Two examples of appropriate nonlinear equations are:

$$\left.\begin{aligned} dx_1/dt &= \alpha x_1 + \beta x_2 + \gamma x_1 x_2 + \cdots + \delta x_n, \\ dx_1/dt &= \alpha x_1 + \beta x_2 + \gamma \sin x_2 + \cdots + \delta x_n \end{aligned}\right\} \tag{1.2}$$

where α, β, γ, δ are constants. In each case the nonlinear term couples both x_1 and x_2. Systems such as these are often chaotic for some choices of the constants.

The fact that only three variables are required for chaos was surprising when first discovered. We shall see that three-space is sufficient to allow for (*a*) divergence of trajectories, (*b*) confinement of the motion to a finite region of the phase space of the dynamical variables, and (*c*) uniqueness of the trajectory. The nonlinearity condition is perhaps less surprising. Solutions to linear differential equations can always be expressed as a linear superposition of periodic functions, once initial transients have decayed. The effect of a nonlinear term is often to render a periodic solution unstable for certain parameter choices. While these conditions do not guarantee chaos, they do make its existence possible.

The nonlinearity condition has probably been responsible for the late historical development of the study of chaotic systems. Despite the fact that chaotic systems are deterministic and are described by many of the long-known classical equations of physics, the development of the subject itself is more recent. This circumstance may arise from the fact that, with the exception of some first order equations, nonlinear differential equations are either difficult or impossible to solve analytically. Although it is sometimes possible to use linearized approximations, the solution of nonlinear differential equations generally requires numerical methods whose practical implementation demands the use of a digital computer. The first numerical study to detect chaos in a nonlinear dynamical system was that of Lorenz's model of convective fluid flow (Lorenz, 1963). Similarly, the majority of the diagrams in this book are based upon the use of numerical methods on a personal computer to solve nonlinear equations.

From these general comments on chaotic systems, we turn to the physical system that is the focus of this work – the damped, driven pendulum. The choice of the pendulum as a model system has strong

The Guzmán Method for custom chaotic functions

1) Consider the frequency or rotating constant that is inside the map or folding primitive, usually in a range of -1 to 1 or cos, sin, or mod being linear or iterted.

2) Another parameter in trigonometry and signals system is the phase as a dynamic variable or the x or y iteratively putted with any primate function (+,-,/,*, mod,…) in relation to the frequency variable. This creates dynamism in the 4th Dynamic step to create chaotic non-periodic output but with a threshold in periodicity which is acknowledge with the second layer meta perception level.

3) The Multiplicative values in a bi-dimensional function:

x = [-inf…inf]
y = cos(sin(2pi*x-(1/4))*x*cos(ypi))^1111

Multiplicative Variables:

a) sin(2pi*x-(1/4))
b) x being dynamic and in contrast with constants 2pi and -(1/4) of sin(2pi*x-(1/4))
c) = cos(ypi)

y is the dynamic variable which is iterated an feedback

Exponential value or density control value

E = 1111. It could also oscillate from 1 to 1111 in odd numbers controlling and shaping the density of the whole function.

The dynamics of these functions and the output that seems to have a chaotic aesthetic is because of the dynamics of two trigonometric functions interacting with each other in a multiplicative manner. These trigonometric functions could be interacting with other functions, primitive, transfer functions or any other dynamic function or primitive like a digital signal.

There are plenty of other combinations available but this is one of the simplest that I have used in order to acknowledge the idea of the interaction of the output that will behave according to a chaotic output.

This method was used in the creation of “The King” series of generative pieces except the [3] which is Flies Like Poo.

SSSSSSS

The act of creating music, or electroacoustic music is the act of synchrony between the intention and the material. The material is that asymbolic substance, the autonomous substance that one embraces with our condition. Now the fact lies in the moment when you create it. This moment is synchronic. The synchrony is in the act of listening, in the act of composing, in the act of editing by hand like a craftsman. The only way one as an algorithmic composer could achieve this height of aesthetic value that one can achieve by handcrafting the music is to treat the material with a liminal entropy level were there is accessibility to the material but the material to be un-coded that is new is unknown or innovative for the senses to strain and search of the patterns as we humans do naturally then achieving the pleasure or orgasm as in sexuality, the climax or the resolution of the act of decoding. This can be seen in innovative feats s Schoenberg, Stravinsky and other innovators were the material was or to extremely new or just at that liminal stage like Boulez, one foot in tradition and one feet in innovation. The series of [h] and The King are intents to deal with the formalization of chaos in music with a more musical intent.

The idea of liminality can be seen as an inmanent aesthetic of Chaos were there is quite some accessible material in the periodic section and extremely complex material in the high entropic sections and everything in between achieving a nice balance and harmony between excitements given through the unknown or un-decoded material, resolutions that are expected and dynamics between them for the listener to enjoy the decoding of the material and the compulsive repetition as stated in Freud’s Beyond the Pleasure Principle.

The aesthetic came from my piece called “i” as in imaginary numbers. “i” is made hand crafted, meaning, edited by hand with small algorithmic sections. When I listen to this there is evidently a distinction between this piece and the algorithmic series. They both are very high quality in musical semiotic or meaning. This is because of causal relationships regarding conventions of music as well as the opportunity that the low entropy density of events leaves the listener to indulge in specificities. [h] Series is the best example of experimentation of

L'Objet Sonore Maintenant: Pierre Schaeffer, sound objects and the phenomenological reduction*

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2.2. Fact and essence

In order to perform this foundational critique, phenomenology distinguishes real, datable psychic events from the content immanent to such events. Psychologists can investigate the former through scientific means, but the latter is the special realm of phenomenology. In other words, while the psychologist is interested in *factual* objects (i.e. states of affairs or dispositions), the phenomenologist is interested in *intentional* objects. Intentionality entails: '… 1) the ability of the mind to identify and hold before itself "objects" which can be meant as *identically the same* through a multiplicity of acts of consciousness, and 2) the active and selective operation of constituting objects for *itself*' (Edie 1987: 8).

> We start by taking an example. Keeping this table steadily in view as I go round it, changing my position in space all the time, I have continually the consciousness of the bodily presence out there of this one and self-same table, which in itself remains unchanged. But the perception of the table is one that changes continuously; it is a continuum of changing perceptions. I close my eyes. My other senses are inactive in relation to the table. I have now no perception of it. I open my eyes, and the perception returns. The perception? Let us be more accurate. Under no circumstance does it return to me individually as the same. Only the table is the same, known as *identical* through the synthetic consciousness which connects the new perception with the recollection … But the perception itself is what it is within the steady flow of consciousness, and is itself constantly in flux; the perceptual now is ever passing over into the adjacent consciousness of the just-past, a new now simultaneously gleams forth, and so on. The perceived thing in general, and all its parts, aspects, and phases … are necessarily transcendent to the perception. (Husserl 1928: 117–18)

Husserl's answer is that the identity of the object is provided through an act of consciousness, a synthesising together of the stream of adumbrations. As each new percept is connected to the one just past, and grasped as a whole, an object emerges which can be identified as the same through a variety of acts of consciousness. Carried along by the flow of experience we have only a series of indubitable *qualities*, but through the synthesis of these qualities, we are able to posit the *identity* of the object, as transcendent to perception.

This object of intentionality is not the same as the physically material object, which, from a scientific perspective, causes my perceptions. Being the correlate

This object of intentionality is not the same as the physically material object, which, from a scientific perspective, causes my perceptions. Being the correlate of an act of synthesis on my part, the intentional object is no longer bound to any particular spatio-temporal adumbration. It is independent of any factual context – it has become an *essence*. Schaeffer echoes Husserl's thinking, by arguing that the sound object is an intentional object. Synthesised together from a continuum of auditory perceptions, the sound object, like Husserl's table, transcends its particular adumbrations. It has become a specific essence, identifiable as the same across a variety of acts of consciousness. Schaeffer writes, '… it is *in my experience* that this transcendence *is constituted … To each domain of objects corresponds thus a type of intentionality. Each of their properties returns to activities of consciousness which are "constitutive": and the object perceived is no longer the cause of my perception. It is "the correlate"*" (Schaeffer 1966: 267).

posit | ˈpäzit |

verb (**posits**, **positing**, **posited**)

1 [with obj.] assume as a fact; put forward as a basis of argument: *the Confucian view posits a perfectible human nature* | [with clause] *: he posited that the world economy is a system with its own particular equilibrium.*

• (**posit something on**) base something on the truth of (a particular assumption): *these plots are posited on a false premise about women's nature as inferior.*

2 [with obj.] put in position; place: *the professor posits Cohen in his second category of poets.*

noun Philosophy

a statement that is made on the assumption that it will prove to be true.

ORIGIN mid 17th cent.: from Latin ***posit-*** ***'placed,'*** from the verb ***ponere*** .

Correlating David Humes theories with Ferdinand du Saussure and Pierre Schaeffer.

Physics, L'Object Sonore, L'Object Musical/(Linguist?)

This correlation is based on an assumption that for music to exist correlations must be made and therefore meaning should exist in the sound object for it to be musical or linguistic. The unification of linguistic and musical maybe is a relevant subject to gain access to a convention as powerful as language to represent what could be coherent in a piece of music now days, now days meaning with all the relevant historical breakthrough in aesthetics in music.

Lets take the example of the faces of the woman above. The

second image shows a woman which in our conventions seems to be quite beautiful. If this image or woman would not have any meaning in society this woman will not have any aesthetic impact or value. Meaning that such a beautiful woman will not be even ugly nor beautiful it will just be ____ I don't know. I am sure it will not be even noticeable for me. So if we take this and relate it to sound objects it means that it means if it is music. If it means then we have emotions or feelings for this structures as in the beautiful structures of the second to last images of the women shown. Then the non-meaningfulness theories in music are completely destroyed? or annihilated?. Then it has to mean in order to be music? or it has to mean in order to be music. That is the only way in order for "it" to be part of music. So a flower is a flower is a flower is a flower is a flower that is pretty that's why I like Gertrude Stein? or Gertrude likes me because this rhymes.

Poetry is Music and Language and EVERY(B/L)I(g/TTLE) THING THAT IS

AWSOME.

So in the case of a-semiotic compositional processes that are based on processes in the beginnings the material is confronted with the conventions of the surrounding culture. It is at the mercy of the spectator whether music made through a demiurgical demigod like that of an Actual composer is immortal and always relevant even if the material is confronted in another culture that defies it. Is immortal and relevant in a ethical and moralistical way. It stands strong in the battle to strive for the purity of beauty in the individual, in the human, in the artist that claims its autonomy, its beauty by creating himself in his craft, in his mirror of h(er/im)self. It betrays cowardness and evokes from it courage to stand against indifference. Cowardnes comes from cow and awkwardness. Now you know. The formalist saw a certain value on the immanent process of this material. I am proposing the contrary, the birth of this material from the same sources that are being analyzed. This is usually the traditional way of creating

music in which is a reflection of the artist and its condition.

X.5

Saussure <<The linguistic symbol does not unite one thing and its name but a concept and an acoustic image. This last one is not the material sound, something purely physical but the psychological impression of this sound, the representation that gives us the testimony of our senses. We propose to conserve the word sing to designate the totality and substitute the concept and acoustic image by signified and signifier. Such is the fundament of a science that is born from generalizing the function of the sing, semiology.

The musical symbol differentiated from sings of language that are described in relation to

There is google translate, translate this shit if you want.

Physics, Object Sonore, Object Musical.

X.5.
Sassure << The linguistic sing unify not only one thing and one name, but a concept and an acoustic image.
This last one is not the sound material, a thing purely physical, but the psychological imprint of that sound, the representation that from it it provides the testimony of our senses. We propose to keep the word symbol to design or appoint the totality, and replace the concept and the acoustic image respectively by signifier and signified.
Such is that doundaition of a science that is born while generalizing the function of the symbol, the semiology.

The musical sign with to the difference of the the simbols of language that describe with relation to the signifier and signified, hasn't been that adopted by the societies, perhaps because of the lack of attention of discrimination aspects of hight-duration of the sounds.

X7 Application of riles of language to Music

a) Regarding the levels we could say: << Making music

implies the selection of certain muical unities. Their combination in unities of a higher complex level.

<<All significative unity (the note) could be replaced by other symbols more explicative pertaining to the same code (the note of violin replaced by the armonioum, but not by a play of gin, given that it does not pertain to the same code), thanks to tha which revels its general meaning.

Klangfarbenmelodie>>

The piano or the violin have the function of producing objects that posses sufficient common characters(The tinbre) to be able to provide its value (the hight).

continum sonoro - Pierre Schaeffer – Universal Simphony.

XI The language of things

What seems a metaphore ends up being at the end the espression of reality. The tentatives from before of finding an explanation to our structures of identifiying the objects sonore sined still in certain irrealism, of an implicit postulate with physical cause, the perceived effect. If we employ the wide sense, like we have learned in music, seems reasonable admit that the language of something it is always learned.

If we take this alst phrase into consideration we see correlations in meaningfulness of sound. The concept of sound being asemiotic in music is impossible. This definetly complys with David Humes's resemblance, contiguity and causation, this last one implying meaning. Causation is one of the most important and relevant subjects here aknowledge. This is explained above or before extensively.

The linguistic >>..only studies the objects sonores like carriers of abstract concetps, and utilizes the permanence-variations.

"In the chapter IV we try also to analyse the object sonore and its mediated, the causation and its goal. But our listening structure itselg in that same cicuit reversible that always endes up in the object."

"a) All perceivable object through the sound is not more

than our listening intention. Nothing impedes a listener vacilates and pass unconsciously between systems, from a reduced listening to the other non redueced listening system."

"We have to describe what is the << musical invention>> that provides us with the object sonore that hasen't been quialified like musical, but that are appropriate for it.

If we take into consideration the very first quote mentioned in this Thesis. "Music is in the ear of the beholder" We can assume that the John Cages is not stupid as I thougth and more relevant as all little Johnys like to say. Not because of the quality of the sound and the aesthetic but as Einstein sais, "Art has a higher function than science, it gives work to be done in order to educate onself and enlighten himself rather than just give the data, the fact digested without the intellectual work that society needs in order to educate onself and evolve in aesthetics, ethcis and so on." This last phrase is a paraphrase from one of his lectures in his book. Therefore John Cage is not only a savior of himself in this society but also a creator, an educator, a elevating figure to society thanks to ancient Zen knowledge which promotes this intellectual work in attaining bliss, life, or anything else that could relate to my encounter with this ancient subject aknowldge by many in many different gramatological, functional and philosophical therefore linguistic ways depending on the condition, system and personality that of the individual.

"Evidently in the articulation of this strange couple of the agent and the musical language, the intention of making music consist in taking sounds of the 1st category", not specialized in language, to elaborate with them a communication of the second category, but without wanting to say anything. Once more we are traped between the object sonore and the musical structure, between the sonority and musicality, musical activity and invention. p 192

XIII The musical activity

We could say, it would be something more than a game of words, that the traditional musical listening was the listening of the steriotiped musical sound objects, while the musical listening of the musicitian would be the musical listening of new sound objects proposed for musical employment.

Here we find two concepts that are very interesting to asses. The new object sonore. The concept mentioned in the segment of the Sound Forms and 3d sound spatialisation describe this a little. The word Synthesis, the new and similar concepts are very aknowledge here. We might say that there is a problem in acknowledging the new object sonore. This is only attained by reducing the listening to a level were the recognition and resemblance or causation of this object is detached from the sound or object sonore. I disagree with the last statement of new sound objects. This new does not exist. The fact that causation is an important subject in language promotes the statement that in order for us to acces this sound object language is necessary. The only thing that would deviatie from this statement is the physicality of sound, but once it becomes a msucal object is the same as everything else in music, it is not new is is only meaningufull and that is a universal quality to music. Now if we only describe the sound with out a semantical character, meaning, non musical, then maybe the statement of n the “new” object sonore could be valid in some sense.

There is in no way a new in object sonore. The only thing is new in music is the form, and with this the relations made are the ones that are going to be the neanuces for expanding musical aesthetics as serialism, new complexity, spectral music, minimal music and others have attain. If we consider the musical and compositional aesthetic of Trevor Wishart in Imago we can consider the fact that he definetly created new “indepenedt sound objects”, a word I don’t like to use, but indeed, transformed from a whysky glass. Now considering him being one of the most important and notable composer of electronic music we definetly can achive a deduction on pitch listening, borrowed from a traditional music tradition, contiguity, causation and resemblance, this are qualities that David Hume states in the phenomena of conversation. By conversation we mean meaningfulness. So there is a correlation here between the meaning of language and the meaning of music. There are in different domains, poetics and the linguistic. In formalism we can see that there is an emphasis in the musical or detached semantic contour, this I mean, the sound quality. Jakboson and Mukarovsky both states this in their papers while investifagtin and analyzing poetry or literature. In music we are describing a specific level of communication. The level of proportions that Xenakis states as the only thing we can perceive.

"I think is possible to feel mathematics. Proportions is something that you can feel, the small and the large being twice of the small, this can be felt"

Xenakis

We can say that we are in a mathematical domain. That musica and poetics are exclusively relations, exclusively mathematics, or exclusively a **Mathematical Listening.**

We can assume that a musical listening is a mathematical listening, a listening of proportions, a structuralist listening. Now language as in literature denies or takes for granted this in previews semantics studies before Ferdinand de Sassure and the Formalist school for literary criticism. The strutinizing of the Formalist as Jakobson implies an investigation in the musical. Rhythm, prosody, pitch contouer, functionality an so on. Now once we are in music this level is raised to another dimention, it touches directly in the physical as well as the emotional. In music the Lexic, or literal language is bypass in order to attain a higher direct level of communication. A universal level of communication. This could relate to art, although music seems to be more in touch with physicality that humans are more affected by. Heart beats, walking rithm, routines in the day, and any other low frequency acitivity that is ingrained in our usual life are the essentials of relations made in this subject validating and legitimizing priorities in the sound domain vs the visual. We can say that rhythm is the most important aspect in music, life and everything. Ryhtm implies inmanently proportions, between large and small. Therefore we are entering a domain were the rhythm has to be aknowledge in plenty of ways. Pitch, rhythm, frequency, and the detritour of it in all of the domains of reality correlating to the theories of reality aknowldge in the MAX patched were the Wave Theory is aknwoeldge and developed starting from Huygens. The low frequency characteristic of our life could state the priority of sound art and specifically Music vs all other arts. I will stress Music rather than sound. Now when we gain acces to static art forms as art we are in a temporal domain anyhow. Our senses require time to develpe an appreciation of the subjects to perceive. It is inmanently rhythmical. I believe music has priority in relation to all other arts. Is inmanently rhythmic as the coruse of consciousness while rendering reality. The word rendering implies temporality; any art form that is temporal is already in a higher order

of prioirity to give semblances that attain a deeper connection with our body and mind. If we want to go deeper conceptually we can try to aknoweldge the Real of music.

Boulez is like a Bird, Xenakis is like a God, Cage is aknowledging both of them and also being a bird.

Xenakis and Cage

Regarding the composer's ego and Real, Xenakis's aesthetic position is not like that of John Cage. Whereas Cage also wanted the composer's ego to disappear from the compositional process (after 1952) to free one's music from one's likes or dislikes (that is, pre-compositional prejudices), he also wanted to compose a music that was expressionless. (Recall the statement, "I have nothing to say and I am saying it," from his "Lecture on Nothing" published in *Silence*, 1961.) This decision on Cage's part precluded composing a music based on the Real of his own experience. He abdicated subjective choice in favor of allowing the I-Ching to decide for him. Cage explained that he decided to compose in this way because he wanted to let "sound be itself." This appears, however, not to be the only reason for his decision. Cage also wanted to make a music devoid of personal emotion, because, for example, when he tried to compose sad music, he said that people laughed. People were unable to understand what he was trying to express in his music; therefore, Cage decided to eliminate all subjective expression from his music. His music would then express nothing of his intimate Real, which would remain private and protected from ridicule, a defense that did not protect Cage from a certain number of concerts where he encountered the Real of the audience's ridicule and aggression, nonetheless.

Xenakis's music, in contrast to Cage's, is openly and powerfully expressive. It is clear that Xenakis's music tries to evoke the Real of his own subjective experience, drawing highly on past experiences, traumatic and non-traumatic. Despite his imagination's finding inspiration by analogy from mathematics, or the sciences, Xenakis's music is far from being a "subject-less" music, as is that of Cage. On the other hand, Xenakis's music is equally opposite in conception to the "sentimental" music of the Romantics or neo-Romantics. The Xenakian music of the Real hides behind no nostalgic concepts of longing for the lost beauty of the past. Xenakis's music is not afraid to touch on the Real of a Universe that is for him both overwhelming in its blind forces of power and intensity and totally indifferent in its cosmic cruelty towards humankind, a mere speck of dust in the infinite, as Pascal pointed out in his *Pensées* (sobering thoughts that were partial sources of inspiration and reflection for Xenakis while composing *La Légende d'Eer* of 1977).

MA, ME, MI, MO, MU, more knows the donkey than you.

Theory about the **MI** and its friends. MA, ME, MO, MU.
The MI is the third of a chord and it carries a lot of semiotic value in music that has been ingrained in history. This small element seems to be a very important catalyzer for different evocations of emotions in music. I propose an acknowledgment of the MA, ME, MI, MO, MU in electronic music and in the composition of sound based on a physical rules. There has to be a correlation between beauty, immanently semiotic and meaningful to MI, the most important agent in emotional evocation in a sound apart from obviously all the other parameters and context in which this phenomena, event, entity, dynamic or complex exist.

,

Research Outputs on Chaos in Space

This next section is a proposal and thoughts written for further investigation of chaos which lead to a new domain of electronic music. This new domain was born from the intention to create a Logistic Sound Form in space were the sound in a hall and its trajectory or virtual positioning of the sources will create the illusion of a form which in the original idea was to have a 3D Portrait of a Logistic Difference map. Of course this went further in the direction of exploring the **Sound Forms** or Forms of Sound in Space independently. This was done and thought out through a Topological point of view. Below is the small paper on thoughts about this and its practicality regarding perception, theories that relate to David Hume's views of

causation and empiricism regarding recognition, thoughts that relate to my own philosophical theories of **Adjectivisation** which is in my paper **Theories of Creation** and other thoughts which could relate and be very useful to the rethink the validity and the idea behind the current spatialisation systems available as the Ambisonics System the Wavefield System and other that I might not be aware of that use the idea of illusion of positioning and directionality in Electronic Music.

Roy F Guzmán Rodriguez. 2015
Brussels, Belgium.

Thoughts on Synthetic Static Sound Forms, Synthetic Dynamic Sound Forms and Field Composition

Synthetic Static Sound (Balls, and stuff and shit) Forms

Is a sound art form made with a 3D spatialization system called "El Cubo" geared to create the illusions of static or non-temporal 3D shapes.

Synthetic Dynamic Sound (Balls, and stuff and shit) Forms

Is a sound art form made with a 3D spatialization system called "The Cube" that is geared to create the illusions of Topological dynamical material perceived as non-temporal in sound. Sound is already dynamical, the aim here is to incline ourselves to the material, the plastic more than the waves. This Topological forms are expanding and contracting changing in different Topological Modes.

Field Composition and other stupid shit.

Is a sound art form that is geared to create the illusion of a landscape, an actual landscape related to a partial derivative space or vector space.

It takes into consideration the illusion of a landscape. This means creating a possibility for the composer to use the space, and fill it and compose a field. The main objective is to create the illusion of a field, which is an agglomeration of certain requirements in order for us to perceive its construction. If this field is stable it could sound like a chord with different distributions of dynamics or amplitude for each source. Now if we consider these elements as dynamic you can showcase the characteristic of what a dynamic field is. The only way it could have been perceive in

WFS is if the sounds were recognizable: Birds, trees, wind, voices, etc. When you have synthetic sources or new sources this sensibility of our perception can be deceived and the only way to catch this field is if it is perceptually dynamical, morphological, symbolical, semantical and physical in order to take into consideration what could lead us to perceive this as what is intended to be, a Field that moves, or a gesture which have directionality in a vector space. Something has to happen in order for us to render the derivative of the illusory now. We only have memory and the derivative to latch on and have consciousness, therefor movement and difference is all we have. Imagine a base circle that has different elements that are circles inside the circles with the same center point and in different amplitude bi dimensionally or 3 dimensionally. These circles will grow in amplitude getting perceptually to the edge or the circumference of the greatest amplitude level of the base circle and diminishing in amplitude going to the center of the base circle. The circle can have 3 or more strata or layers, and these are going to be dynamic only in amplitude. Then a differential topological approach regarding fields could be implemented to have dynamic curves inside the inner circles taking into consideration thresholds of listening in order to create the sensation of the image of the partial derivative fields in a sound illusion. Each of the circles inside could have a different quality to each other creating a synthetic landscape or what I am calling Fields which is the conglomeration of this circles dynamically interacting, in this case circles, but could be any shape, that seems to have dynamicity and similar to a synthetic liquid or what is seen in partial derivative graphs. This thesis is for further development but the ideas are stated above.

Hypothetical Methods to create shapes:

1) Liminal points of perception and orbital movement. This means that a range from 40hz to 80hz as the velocity of a sound source moving around in space with the aid of speakers could be used to make an illusion of a contour of the shape in space.
2) The superimposition of sound sources positioning on space as the circles explained above in Field Composition were it is a static source and the sounds should have the adequate amplitude and dynamics to create the illusion of the field in space are techniques used. This denies the method number 1 above were the sources are moving all the time to produce the shapes. This method could be used with an WFS for bi-dimensional illusions which deals with dephness only.

This one relates to some techniques of Miguel Cerdeira Negrao that I don't know off, only the little picture in that book seems similar with the circle and shit.

Thoughts on SSSF (Synthetic Static Sound Forms), SDSF (Synthetic Dynamic Sound Forms), SF (Sound Fields).

This stream or spatialization technique is aiming to produce synthetic fields or forms of unrecognizable sound that does not carry semiotic information as those as concrete sound sources. This de-correlation of the sound to the source creates an unclear mode of perception were the sound could be blurred in space. When you recognize the sound source like a bird or any other morphologically recognizable sound source like a door slamming you can locate this sound in space, it has an entity that creates a symbol aiming to the source that produce this sound creating perceptual priority to the semiotic vs the sound dynamical parameters or the integrated morphology. Primitive hearing is now in the edge of its relevance. I state that it is impossible to de-correlate a sound that has semiotic value because of this information being ingrained by experience through out or life. You can create of this sound anatopisms that to try to push the limits of perception and try to hear it as Pierre Schaeffer stated and extract the musical quality of it once semiotic value is destroyed. Taken this into consideration, abstracting concrete sound sources to the extreme of the de-correlation of semiotics or symbolic value with sound and taking synthetic sound sources that are not the ones already known before like those as the elementary waves; sine, triangle, square and saw tooth which have symbolic and semiotic value regarding its presence and our experience with them in electronic music, maybe we can create a grey zone were the field is quite difficult to perceive, were this synthetic new sound sources are difficult to locate in space. This bring up a question of validity of perception which is touching on philosophical concepts as what is real and what is what we perceive, is it only convention? or is there something else immanent in our reality or physical domain that gives us the perception of depthness. Directionality and depthness in perception can exist with out us knowing what it is in the first place? or having the experience of something like a mosquito biting us and us feeling pain therefore associating the buzz of the mosquito and the loudness of its flight to something that is coming to bite therefore pain therefor something relevant to remember for our entire life, therefor converting depths into something that is a discretization of reality that becomes relevant for exploration. Now when you are presented with unknown sound sources, which are quite improbable but maybe not impossible, and you try to position these sources in space, how can you differentiate one source from another? Maybe you think all is just one, maybe is only one source and you don't acknowledge the localization in space of this source, there is no recognizable buzz of the mosquito with a Doppler effect for us to recognize depthness and directionality. This problem probably will be more present using synthetic sounds even though the electronic music composer has experience with these sources in the concert hall. This last comment is based on the idea that we can synthesize with Fourier Transforms every possible sound source. At least this idea of sine waves being a natural phenomena an also an elementary particle of sound structures can have a negative or positive impact in recognizing a characteristic element in new synthetic sources that can be differentiated from one another specially if all sound sources of the composition, installation or event are synthetic.

The word and concept Synthetic is taken to another well-deserved place. What is the new? Although Synthetic comes from Synthesis which means something new from the mixture or friction of two or more substances, this concept of the new is taken as synthetic in this research. Is this synthetic or new possible?

Some beginning sketches for the Sound Fields and Sound Forms

Gestural Sound Form; an evolution and concatenation of Static Sound Forms and Sound Fields Composition.

This new aesthetic and dynamic of the Sound Forms takes into consideration the morphological change and a rupture of the Homeomorphic Topological qualities of the Sound Form. This means that the Topological forms can change its characteristics while time passes. The imagined Gestural Sound Form that evoked this new strain of dynamics of the Sound Forms came from imagining a ball of sound that has a residue and breaks at a certain point exploiting is complexities into many particles dissolving in space and later reconstructing. This dynamics will be achieved by many sound sources that hover in space interacting with each other to create a form. This particle thinking of the Gestural Sound Forms is immanent to the concept of Sound Forms and Field Composition because of the multiplicity of ranges of space that have to be filled with sources to achieve this illusion. Now this independent or particle thinking will create this condensed homeomorphic mass and then destroy itself as the extreme examples of its dynamic. This goes beyond that showing other possibilities in the malleability of this Gestural Sound Forms like dividing into (n) number of parts and creating a mitosis like characteristics were the cell divides and creates itself achieving larger mass or volume going independent to another place in the space and to unify the concepts a bipolarity between a Sound Form Concept and a Field Composition concept together creating Gestural Sound Forms.

Miguel Cerdeira Negrao

He used some shit like this, I did not know until January 10 2016
and I will not change this because and scratch my head doing The Cube and some stupid algorithms to do this shit so is quite touché anyway, but touché for this dude also.

Villa K Installation

Partial derivatives plane, the spectrum full segmented through series of sound objects or formations of this parts of the full spectrum, this segments of the spectrum will be drawing or covering the whole space with the intention on making illusions of partial derivative planes. ???? Maybe, think about the simulation of the sea in 3d, think about this in feeling how it feels to be pushed by the waves, how can that be felt in sound, maybe this could be the correlation needed to visualize or feel forms, another types of forms could be the solution, felt forms instead of visualization of forms. Sound Forms that will be made with this spectrum segments for differentiation. Maybe the sound waves are to normal, maybe it already is intrinsic to the sound wave, maybe the illusion of the space distributed in 4096/2 frequency sine waves so 2056 point sources or something like lasers, or something that spread trying to be directional could draw the space or the illusion of the landscape.

The relation of all this sine waves or objects are going to be complex, the original thought was on noise to fill spectrum to sculpt the shape, maybe more differentiated sound objects and frequency ratios that are less similar will work to have the illusion of differentiation. Look for ratios that will be more differentiated, sine waves that will be more differentiated regarding frequency and perception.

Be aware of beating effects of that are very close which could destroy a smoothness of the sound image or sculpture.

Make a piece that has one plane stable, in which the z domain or the output of the parametric function as a function of x and y gives the plane or the field. This field will be with the use of the technique mention in the Sound Field section above.

If this is possible, then it will be possible to record sound shapes in this specific ratios of distance and amplitudes of the whole spectrum or selected spectrum. Make a microphone with simulates as real as possible the human head, a binaural microphone will work. Maybe this way the lower sounds could be exactly perceived in the right way, maybe this is impossible, think it further but a nice start…

How we get from a 3 dimensional space, distance, or a surround sound in a wave that is perceived through displacement, or the y(t), this is only one dimension. How we perceive 3d...?

What is a soundscape?
What is a landscape?
What is a non temporal soundscape? Static sound-cape?

Sculpt the non temporal soundscape with amplitudes-- this is another layer of the

sculpture-- This is something else to explore, not intended with ---

Vel of Sound
Sound Sculptures with speakers, Make a Slope attractor
with a velocity that is supposed to percieve the trajectory but high
enough to appreciate the curves or slope of the attractor or shape.
Better to be an attractor, the Δ could be defined.
= physically possible
to appreciate the Chaotic structure in space.
then we might Need
16 speakers to achive full 3D trajectory.
Cube
Kubus
Centroid
Equilat
Geometrical theorem
for a Centr
of Equilateral
triangle
phase space of attractor

The next couple of pages here shows the algorithm for a Liminal Spatialisation technique and static as well to create 3D sound forms in space. Only partially tesed going linearly from 0,0,0 to 1,1,1 with le logistic routs. The objective was to develop some buffers with signals that can abstract or extract a posiniloty of a 3d Chaotic Portrait in space with sound following chaotic functions. It will happen ;) somehow.

```
// El Cubito de Chuito/ Chuito's Cube for 3D Sound.  Roy F Guzmán www.roy-guzman.com
copyright # 3MOT-HUIF-F3ZN-VU3V

// Instantiate as many SynthDefs as there are sound sources. The more SyntheDefs the
more sources, the more sounds to produce a illusion of trajectories that when aching a
liminal point of 60HZt of velocity can achieve an illusion or an intent to create
sound forms. Now the coordinates are only the simple logistic map for x, y, z, all of
them in different indexes and variable institution for the rout to not be linear.
Explore with any other function or SynthDef like Sines, LFNoise1, Saw, Chaotic
Functions and any other available signal producing Ugen.

Server.local.options.device = "Built-In-Audio";
Server.internal.options.device = "Built-In-Audio";
ServerOptions.outDevices;
Server.default.options.outDevice_("Built-In-Audio");

s.options.numOutputBusChannels;
s.options.numOutputBusChannels = 16;
s.meter;

s = Server.local;
s.makeGui

(
~jesus = Bus.audio(s, 1);
~source1 = Bus.audio(s, 1);
~source2 = Bus.audio(s, 1);
~mult0 = Bus.audio(s, 1);
~mult1 = Bus.audio(s, 1);
~mult2 = Bus.audio(s, 1);
~mult3 = Bus.audio(s, 1);
~mult4 = Bus.audio(s, 1);
~mult5 = Bus.audio(s, 1);
~mult6 = Bus.audio(s, 1);
~mult7 = Bus.audio(s, 1);
//~mult8 = Bus.audio(s, 1);
//~mult9 = Bus.audio(s, 1);
//~mult10 = Bus.audio(s, 1);
//~mult11 = Bus.audio(s, 1);
//~mult12 = Bus.audio(s, 1);
//~mult13 = Bus.audio(s, 1);
//~mult14 = Bus.audio(s, 1);
)

(
SynthDef(\ChuitoSpat14, { arg mult0 = 16, mult1 = 17, mult2 = 18,
       mult3 = 19, mult4 = 20, mult5 = 21, mult6 = 22,
       mult7 = 23, mult8 = 24, mult9 = 25, mult10 = 26,
       mult11 = 27, mult12 = 28, mult13 = 29, source = 34;
       var out0 = 0, out1 = 1, out2 = 2, out3 = 3, out4 = 4, out5 = 5, out6 = 6, out7
= 7;
       var out8 = 8, out9 = 9, out10 = 10, out11 = 11, out12 = 12, out13 = 13, out14 =
14;
       var sig0, sig1, sig2, sig3, sig4, sig5, sig6, sig7, sig8, sig9, sig10, sig11,
sig12, sig13, sig14;
       sig0 = (In.ar(mult0, 1) * In.ar(source, 1));
       sig1 = (In.ar(mult1, 1) * In.ar(source, 1));
       sig2 = (In.ar(mult2, 1) * In.ar(source, 1));
       sig3 = (In.ar(mult3, 1) * In.ar(source, 1));
       sig4 = (In.ar(mult4, 1) * In.ar(source, 1));
```

```
        sig5 = (In.ar(mult5, 1) * In.ar(source, 1));
        sig6 = (In.ar(mult6, 1) * In.ar(source, 1));
        sig7 = (In.ar(mult7, 1) * In.ar(source, 1));
        sig8 = (In.ar(mult8, 1) * In.ar(source, 1));
        sig9 = (In.ar(mult9, 1) * In.ar(source, 1));
        sig10 = (In.ar(mult10, 1) * In.ar(source, 1));
        sig11 = (In.ar(mult11, 1) * In.ar(source, 1));
        sig12 = (In.ar(mult12, 1) * In.ar(source, 1));
        sig13 = (In.ar(mult13, 1) * In.ar(source, 1));
        Out.ar(0, sig0);
        Out.ar(1, sig1);
        Out.ar(2, sig2);
        Out.ar(3, sig3);
        Out.ar(4, sig4);
        Out.ar(5, sig5);
        Out.ar(6, sig6);
        Out.ar(7, sig7);
        Out.ar(8, sig8);
        Out.ar(9, sig9);
        Out.ar(10, sig10);
        Out.ar(11, sig11);
        Out.ar(12, sig12);
        Out.ar(13, sig13);
        }).send(s);
}


{
~g1 = 0.0;
~g2 = 0.0;
~g3 = 0.0;
~g4 = 0.0;
~g5 = 0.0;
~g6 = 0.0;
~g7 = 0.0;
~g8 = 0.0;
~g9 = 0.0;
~g10 = 0.0;
~g11 = 0.0;
~g12 = 0.0;
~g13 = 0.0;
~g14 = 0.0;
SynthDef(\ElCubitodeChuito, {
var samplerate = 44100, sampx, sampy, sampz;
var x0 = 0.1, x1, y0, x2, logx, ampx;
var x00 = 0.1, x11, y00, x22, logy, ampy;
var x000 = 0.1, x111, y000, x222, logz, ampz;
var cvar0 = 3.8, cvar00/* = 3.99*/, cvar000;
var b0, b1, b2;
var brampx, brampy, brampz;
var buntx, bunty, buntz;
var maxsamp;
var int1, int2, int3, int4, int5, int6, int7, int8, int9, int10, int11, int12, int13,
int14;
var x0x, y0x, y1x, ax;
var x0y, y0y, y1y, ay;
var x0z, y0z, y1z, az;
var speaker1x = 0.0, speaker1y = 1.0, speaker1z = 0.0, spik1, speaker1;//Left Back Up
var speaker2x = 1.0, speaker2y = 1.0, speaker2z = 0.0, spik2, speaker2;// Right Back
Up
```

```
var speaker3x = 0.0, speaker3y = 1.0, speaker3z = 1.0, spik3, speaker3;// Left Front
Up
var speaker4x = 1.0, speaker4y = 1.0, speaker4z = 1.0, spik4, speaker4;// Right Front
UP
var speaker5x = 0.0, speaker5y = 0.0, speaker5z = 0.0, spik5, speaker5;// Left Back
Down
var speaker6x = 1.0, speaker6y = 0.0, speaker6z = 0.0, spik6, speaker6;// Right Back
Down
var speaker7x = 0.0, speaker7y = 0.0, speaker7z = 1.0, spik7, speaker7;// Left Front
Down
var speaker8x = 1.0, speaker8y = 0.0, speaker8z = 1.0, spik8, speaker8;// Right Front
Down
var speaker9x = 0.0, speaker9y = 0.5, speaker9z = 0.5, spik9, speaker9;// Center Left
var speaker10x = 1.0, speaker10y = 0.5, speaker10z = 0.5, spik10, speaker10;// Center
Right
var speaker11x = 0.5, speaker11y = 0.5, speaker11z = 0.0, spik11, speaker11;// Center
Back
var speaker12x = 0.5, speaker12y = 0.5, speaker12z = 1.0, spik12, speaker12;// Center
Front
var speaker13x = 0.5, speaker13y = 1.0, speaker13z = 0.5, spik13, speaker13;// Center
UP
var speaker14x = 0.5, speaker14y = 0.0, speaker14z = 0.5, spik14, speaker14;// Center
Down
var nspeakers = 14;
var listeningthreshold, range = 0.5 /* 0.25 - 2/3 */;
var offsetx, offsety, offsetz;
var e = 2.71828182845904523536028747135 27, width = 0.01; /*0.001 - > 0.09 */
var d1, d2, d3, d4, d5, d6, d7, d8, d9, d10, d11, d12, d13, d14;
var g1, g2, g3, g4;
var out1, out2, out3, out4;

    b0 = LocalBuf(1);
       b1 = LocalBuf(1);
       b2 = LocalBuf(1);

       listeningthreshold = 60;

       //
       // // Use any In.ar(....) here or any Bus from outside to produce the x
coordinate from 0 to 1.
       //
       // For now is just a logistic function in order to produce an x coordinate path
with the Logistic Map

       sampx = 0.5;
       cvar0 = 3.3;
       b0 = LocalBuf(1);
       x0 = Dbufrd(b0); // read from buffe
       x1 = (cvar0*(x0+0.00001)) * (1 - (x0+0.00001));
       x0 = x1;
       y0 = Dbufwr(x1, b0); // write to buffer
       logx = Duty.ar(1/sampx, 0, (y0 * 0.5));

    //
       // Use any In.ar(....) here or any Bus from outside to produce the y coordinate
from 0 to 1.
       //
       // For now is just a logistic function in order to produce an x coordinate path
with the Logistic Map
```

```
        sampy = sampx;
        cvar00 = 3.3;
        b1 = LocalBuf(1);
        x00 = Dbufrd(b1); // read from buffe
        x11 = (cvar00*(x00+0.00001)) * (1 - (x00+0.00001));
        x00 = x11;
        y00 = Dbufwr(x11, b1); // write to buffer
        logy = Duty.ar(1/sampy, 0, y00);

        //
        // Use any In.ar(....) here or any Bus from outside to produce the z coordinate
from 0 to 1.
        //
        // For now is just a logistic function in order to produce an z coordinate path
with the Logistic Map

        sampz = sampx;
        cvar000 = 3.3;
        b2 = LocalBuf(1);
        x000 = Dbufrd(b2); // read from buffe
        x111 = (cvar000*(x000+0.00001)) * (1 - (x000+0.00001));
        x000 = x111;
        y000 = Dbufwr(x111, b2); // write to buffer
        logz = Duty.ar(1/sampz, 0, y000);

        // Distance Formula

        int1 = Ramp.ar(((((logx-speaker1x)**2)+((logy - speaker1y)**2)+((logz -
speaker1z)**2)).sqrt).linlin(0.0,1.7320508075689,0.0,1.0),1/sampx);
        int2 = Ramp.ar(((((logx-speaker2x)**2)+((logy - speaker2y)**2)+((logz -
speaker2z)**2)).sqrt).linlin(0.0,1.7320508075689,0.0,1.0),1/sampx);
        int3 = Ramp.ar(((((logx-speaker3x)**2)+((logy - speaker3y)**2)+((logz -
speaker3z)**2)).sqrt).linlin(0.0,1.7320508075689,0.0,1.0),1/sampx);
        int4 = Ramp.ar(((((logx-speaker4x)**2)+((logy - speaker4y)**2)+((logz -
speaker4z)**2)).sqrt).linlin(0.0,1.7320508075689,0.0,1.0),1/sampx);
        int5 = Ramp.ar(((((logx-speaker5x)**2)+((logy - speaker5y)**2)+((logz -
speaker5z)**2)).sqrt).linlin(0.0,1.7320508075689,0.0,1.0),1/sampx);
        int6 = Ramp.ar(((((logx-speaker6x)**2)+((logy - speaker6y)**2)+((logz -
speaker6z)**2)).sqrt).linlin(0.0,1.7320508075689,0.0,1.0),1/sampx);
        int7 = Ramp.ar(((((logx-speaker7x)**2)+((logy - speaker7y)**2)+((logz -
speaker7z)**2)).sqrt).linlin(0.0,1.7320508075689,0.0,1.0),1/sampx);
        int8 = Ramp.ar(((((logx-speaker8x)**2)+((logy - speaker8y)**2)+((logz -
speaker8z)**2)).sqrt).linlin(0.0,1.7320508075689,0.0,1.0),1/sampx);
        int9 = Ramp.ar(((((logx-speaker9x)**2)+((logy - speaker9y)**2)+((logz -
speaker9z)**2)).sqrt).linlin(0.0,1.7320508075689,0.0,1.0),1/sampx);
        int10 = Ramp.ar(((((logx-speaker10x)**2)+((logy - speaker10y)**2)+((logz -
speaker10z)**2)).sqrt).linlin(0.0,1.7320508075689,0.0,1.0),1/sampx);
        int11 = Ramp.ar(((((logx-speaker11x)**2)+((logy - speaker11y)**2)+((logz -
speaker11z)**2)).sqrt).linlin(0.0,1.7320508075689,0.0,1.0),1/sampx);
        int12 = Ramp.ar(((((logx-speaker12x)**2)+((logy - speaker12y)**2)+((logz -
speaker12z)**2)).sqrt).linlin(0.0,1.7320508075689,0.0,1.0),1/sampx);
        int13 = Ramp.ar(((((logx-speaker13x)**2)+((logy - speaker13y)**2)+((logz -
speaker13z)**2)).sqrt).linlin(0.0,1.7320508075689,0.0,1.0),1/sampx);
        int14 = Ramp.ar(((((logx-speaker14x)**2)+((logy - speaker14y)**2)+((logz -
speaker14z)**2)).sqrt).linlin(0.0,1.7320508075689,0.0,1.0),1/sampx);


        //The one liner for amplitude distribution in space concerning distance.

        dl = (((if(int1 > range, 0, if(int1>(range*0.5),(1-int1.linlin(0.0,range,
```

```
0.0,1.0)}**(1/2), (int1.linlin(0.0,range,0.0,1.0)))).linlin(0.0,0.5, 0.0,1)});
	d2 = (((if(int2 > range, 0, if(int2>(range*0.5),(1-int2.linlin(0.0,range,
0.0,1.0)}**(1/2), (int2.linlin(0.0,range,0.0,1.0)))).linlin(0.0,0.5, 0.0,1)});
	d3 = (((if(int3 > range, 0, if(int3>(range*0.5),(1-int3.linlin(0.0,range,
0.0,1.0)}**(1/2), (int3.linlin(0.0,range,0.0,1.0)))).linlin(0.0,0.5, 0.0,1)});
	d4 = (((if(int4 > range, 0, if(int4>(range*0.5),(1-int4.linlin(0.0,range,
0.0,1.0)}**(1/2), (int4.linlin(0.0,range,0.0,1.0)))).linlin(0.0,0.5, 0.0,1)});
	d5 = (((if(int5 > range, 0, if(int5>(range*0.5),(1-int5.linlin(0.0,range,
0.0,1.0)}**(1/2), (int5.linlin(0.0,range,0.0,1.0)))).linlin(0.0,0.5, 0.0,1)});
	d6 = (((if(int6 > range, 0, if(int6>(range*0.5),(1-int6.linlin(0.0,range,
0.0,1.0)}**(1/2), (int6.linlin(0.0,range,0.0,1.0)))).linlin(0.0,0.5, 0.0,1)});
	d7 = (((if(int7 > range, 0, if(int7>(range*0.5),(1-int7.linlin(0.0,range,
0.0,1.0)}**(1/2), (int7.linlin(0.0,range,0.0,1.0)))).linlin(0.0,0.5, 0.0,1)});
	d8 = (((if(int8 > range, 0, if(int8>(range*0.5),(1-int8.linlin(0.0,range,
0.0,1.0)}**(1/2), (int8.linlin(0.0,range,0.0,1.0)))).linlin(0.0,0.5, 0.0,1)});
	d9 = (((if(int9 > range, 0, if(int9>(range*0.5),(1-int9.linlin(0.0,range,
0.0,1.0)}**(1/2), (int9.linlin(0.0,range,0.0,1.0)))).linlin(0.0,0.5, 0.0,1)});
	d10 = (((if(int10 > range, 0, if(int10>(range*0.5),(1-int10.linlin(0.0,range,
0.0,1.0)}**(1/2), (int10.linlin(0.0,range,0.0,1.0)))).linlin(0.0,0.5, 0.0,1)});
	d11 = (((if(int11 > range, 0, if(int11>(range*0.5),(1-int11.linlin(0.0,range,
0.0,1.0)}**(1/2), (int11.linlin(0.0,range,0.0,1.0)))).linlin(0.0,0.5, 0.0,1)});
	d12 = (((if(int12 > range, 0, if(int12>(range*0.5),(1-int12.linlin(0.0,range,
0.0,1.0)}**(1/2), (int12.linlin(0.0,range,0.0,1.0)))).linlin(0.0,0.5, 0.0,1)});
	d13 = (((if(int13 > range, 0, if(int13>(range*0.5),(1-int13.linlin(0.0,range,
0.0,1.0)}**(1/2), (int13.linlin(0.0,range,0.0,1.0)))).linlin(0.0,0.5, 0.0,1)});
	d14 = (((if(int14 > range, 0, if(int14>(range*0.5),(1-int14.linlin(0.0,range,
0.0,1.0)}**(1/2), (int14.linlin(0.0,range,0.0,1.0)))).linlin(0.0,0.5, 0.0,1)});


	//// Just the Line

	~g1 = Out.ar(16,d1);
	~g2 = Out.ar(17,d2);
	~g3 = Out.ar(18,d3);
	~g4 = Out.ar(19,d4);
	~g5 = Out.ar(20,d5);
	~g6 = Out.ar(21,d6);
	~g7 = Out.ar(22,d7);
	~g8 = Out.ar(23,d8);
	~g9 = Out.ar(24,d9);
	~g10 = Out.ar(25,d10);
	~g11 = Out.ar(26,d11);
	~g12 = Out.ar(27,d12);
	~g13 = Out.ar(28,d13);
	~g14 = Out.ar(29,d14);



	/// Gaussian Curve
	// Optional Gaussian Curve if the perception of the distance is to linear or
non natural. Open for musical expression
	// depending on the behaviour one wants. You can use other envelopes to
distribute the amplitude in space regarding
	// your musical, perceptive, or research reason.
	//
	//Use the variables to produce the window depnding on the width of the funtion
and its amplitude

	//
	// ~g1 = Out.ar(16,((2.5/(1*(2pi).sqrt))*(e**((((d1-0.5)**2)/((2*width)**2))*
```

```
(-1))).linlin(0.0,1.0,0.0,0.9));
        // ~g2 = Out.ar(17,((2.5/(1*(2pi).sqrt))*(e**((((d2-0.5)**2)/((2*width)**2))*
(-1))).linlin(0.0,1.0,0.0,0.9));
        // ~g3 = Out.ar(18,((2.5/(1*(2pi).sqrt))*(e**((((d3-0.5)**2)/((2*width)**2))*
(-1))).linlin(0.0,1.0,0.0,0.9));
        // ~g4 = Out.ar(19,((2.5/(1*(2pi).sqrt))*(e**((((d4-0.5)**2)/((2*width)**2))*
(-1))).linlin(0.0,1.0,0.0,0.9));
        // ~g5 = Out.ar(20,((2.5/(1*(2pi).sqrt))*(e**((((d5-0.5)**2)/((2*width)**2))*
        // (-1))).linlin(0.0,1.0,0.0,0.9));
        // ~g6 = Out.ar(21,((2.5/(1*(2pi).sqrt))*(e**((((d6-0.5)**2)/((2*width)**2))*
        // (-1))).linlin(0.0,1.0,0.0,0.9));
        // ~g7 = Out.ar(22,((2.5/(1*(2pi).sqrt))*(e**((((d7-0.5)**2)/((2*width)**2))*
        // (-1))).linlin(0.0,1.0,0.0,0.9));
        // ~g8 = Out.ar(23,((2.5/(1*(2pi).sqrt))*(e**((((d8-0.5)**2)/((2*width)**2))*
        // (-1))).linlin(0.0,1.0,0.0,0.9));
        // ~g9 = Out.ar(24,((2.5/(1*(2pi).sqrt))*(e**((((d9-0.5)**2)/((2*width)**2))*
        // (-1))).linlin(0.0,1.0,0.0,0.9));
        // ~g10 = Out.ar(25,((2.5/(1*(2pi).sqrt))*(e**((((d10-0.5)**2)/((2*width)**2))*
        // (-1))).linlin(0.0,1.0,0.0,0.9));
        // ~g11 = Out.ar(26,((2.5/(1*(2pi).sqrt))*(e**((((d11-0.5)**2)/((2*width)**2))*
        // (-1))).linlin(0.0,1.0,0.0,0.9));
        // ~g12 = Out.ar(27,((2.5/(1*(2pi).sqrt))*(e**((((d12-0.5)**2)/((2*width)**2))*
        // (-1))).linlin(0.0,1.0,0.0,0.9));
        // ~g13 = Out.ar(28,((2.5/(1*(2pi).sqrt))*(e**((((d13-0.5)**2)/((2*width)**2))*
        // (-1))).linlin(0.0,1.0,0.0,0.9));
        // ~g14 = Out.ar(29,((2.5/(1*(2pi).sqrt))*(e**((((d14-0.5)**2)/((2*width)**2))*
        // (-1))).linlin(0.0,1.0,0.0,0.9));

    /// Sine curve y otros

};
).add;
)

~noise = {Out.ar(34,WhiteNoise.ar(0.5))}.play

~spat = Synth(\ChuitoSpat14);

~xyz = Synth(\ElCubitodeChuito)
```

Morality does not exist, though universal qualities as beauty, goodness and goodness does not exist. If something can be seen as bad at the same time there is no [illegible] in the organism.

it cannot be

World of knowledge and system

Do you like pop?

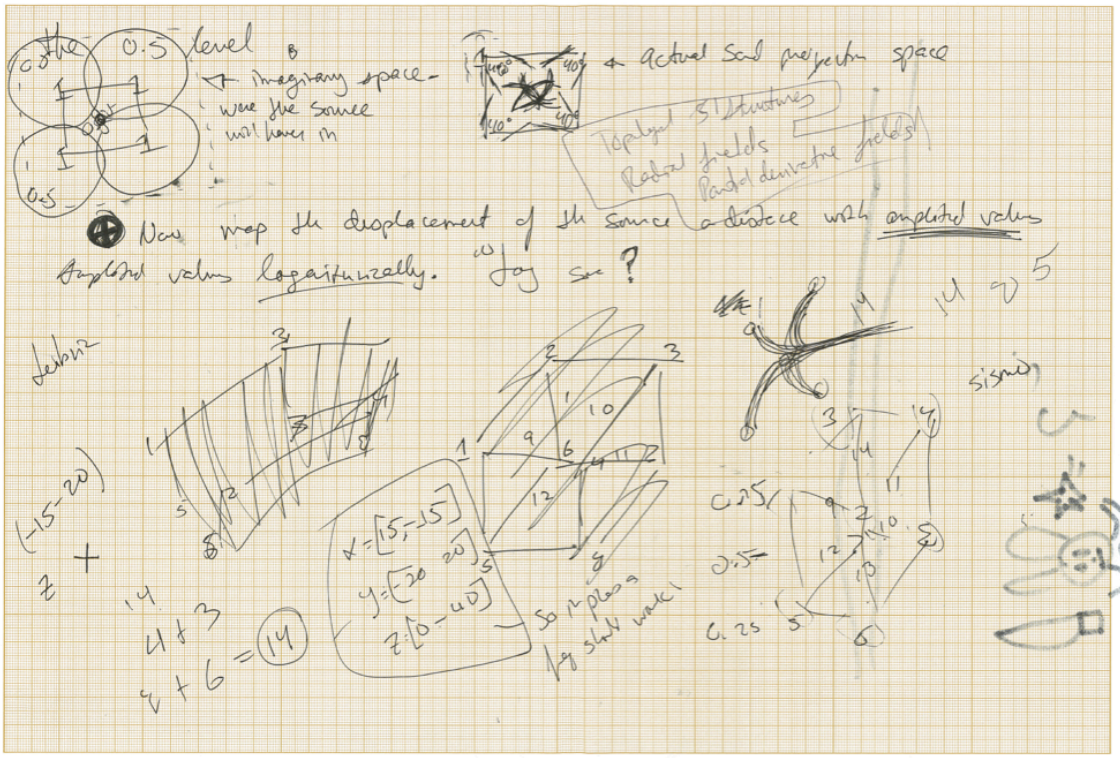
T

the word

Universals exist — conventions is the peculiar part of [illegible] that philosophically leads to deduce that there might be a place in the whole that our perception agrees the information different to derive a thick thing as a universal, this condition being, as so small or more small than the edge of bifurcation leading to rules to finite definable arguments to exist in these [illegible] but unperceived boundaries.

~~like a tool structure of multiple tools, or energy for a tool~~

Subjective objectivity. a little buttxy Bobi



Topology = chaotic topological forms.

$10^{\log x} = x$

$10^{\log x} = 1$ (zero)

$10^{\log x} = \#$

$10^{\log x} = \times$

Partial Derivate - Plan planes - Real Sound space.

ya can make static balls

the shapes of a Shape in space with Illusion.

Sound Sculpture

Sound Sculptur Forms.

* Polar coordinates

$$\begin{bmatrix} r_0 \\ \theta \\ z \end{bmatrix} = \begin{bmatrix} 3 + \sin t + \cos u \\ 2t \\ \sin u + 2\cos t \end{bmatrix} \quad t = 0 \ldots 2\pi$$

polar coordinate $[2\pi \to -2\pi]$ parametric function

complex plain 3D

Spatial forms - 3D complex plan.

Polar

Expan e^{ia}

Grain vector field - Partial Derivate plane - Many vectors points drawing the space

Chaotic space, dynamic systemic spaces - theorys.

Threshold of Sound and rythm B the place to make this if B difference equation not use homy with - with difference equation you multiplied by a faster velocity then 50 to 60 Hertz.

Maybe by trying the sound at a threshold and after [illegible] where is [illegible] Succesia that perceptually you can feel - Dynamic field - Different Sound Portrait, Landscape, plans in atmospheric shape must differ equation like the drink hall Perceptually, Illusion, Aural Illusion.

This should DP

(*) Economic Model in space will create a Sound Form that will be the transduction or spatial interpretation of the idea of an economical system. Be it any of the existing hypothetical system, the perfection of plastic Republic, Democracy, Communism, Marxist society or whatever I may use the use of.

(1) Spherical system

(2) Cylindrical System

Use Riemann Integral to integrate the function in graphics.

(3) In parametric just $\sum x-(a-n)$ - with no Δ delta we do $i = 1$ as an Index, discrete Integration in parametric equation the result is already taken for granted as a hidden constant that is not to be made but found.

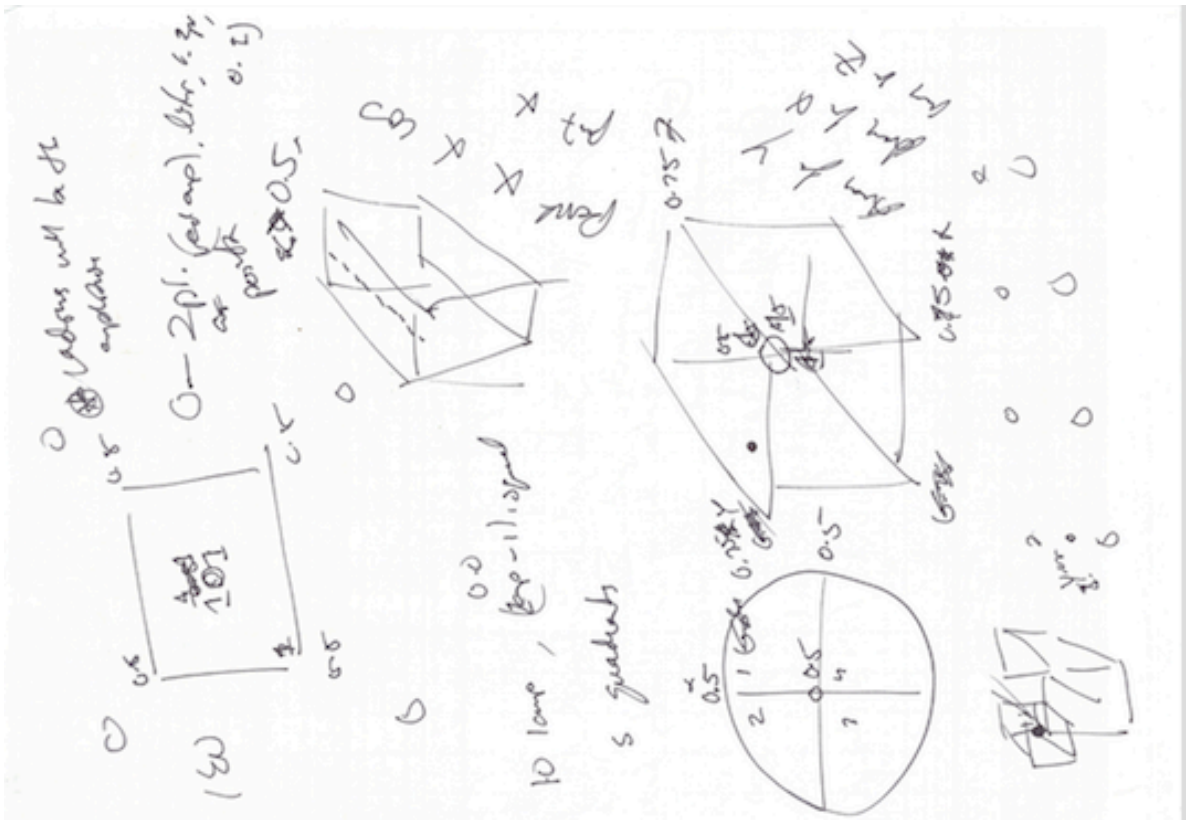
(4) In differential 3d equation the trajectory is sensitive to the systems in the delta variables velocity or other physics tools used for the forces to be active.

In differential $\int x\,dt$ a finite delta for [illegible] - infinite integral.

If all are (x, y, z) so $x = y = z$ the direction will not have volume, the form will not have Volume it will be a one dimensional representation in a 3d space. You need to change the Amplitude of 2 of the axes y, and z in order to have the equal output of (x, y, z) available perceptually.

$(x = 0.1) \quad (y = 0.1) \times 2 \quad (z = 0.1) \times 0.5$

x = f(t) * o(t)
y = f(t) * o(t)
z = f(t) * o(t)



Flies like poo

↑ don't - so likeness is subjective as an animal needs a evolutionary instinct as species on our function in the ecosystem. Humans - Bad, Whoa there.

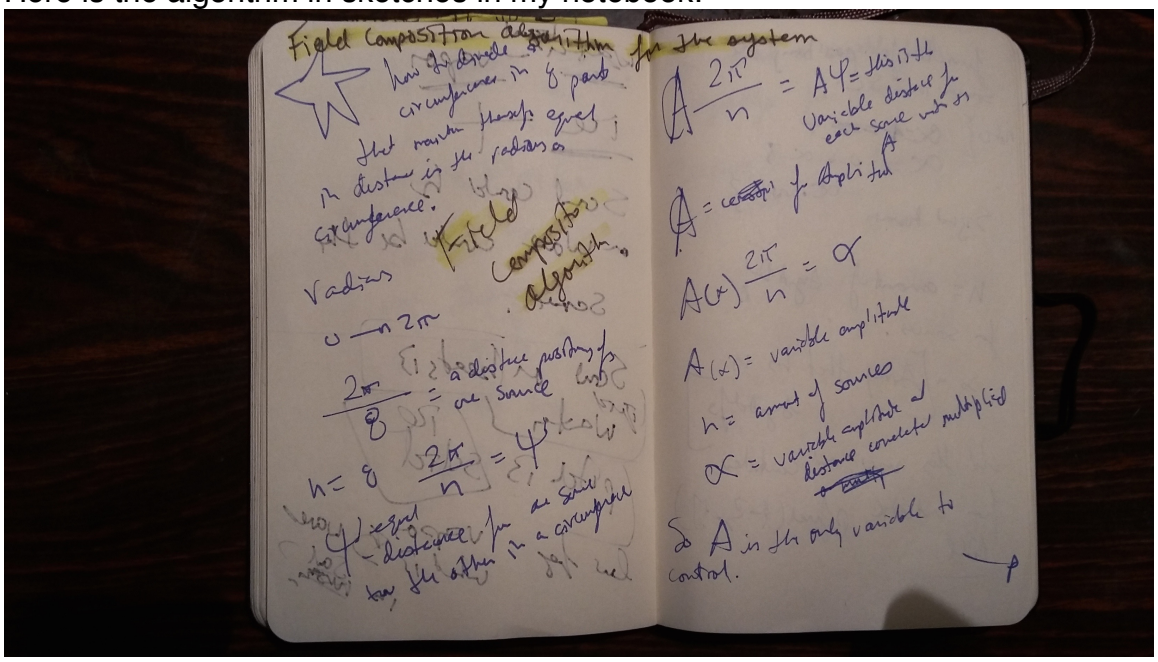
there are senses that are more developed than others spectrum palettes. Maybe appreciation all called give interesting combinations and even tolerance the smell of poo. Have poo as a palette palette or color to paint or create art or likeness. so?

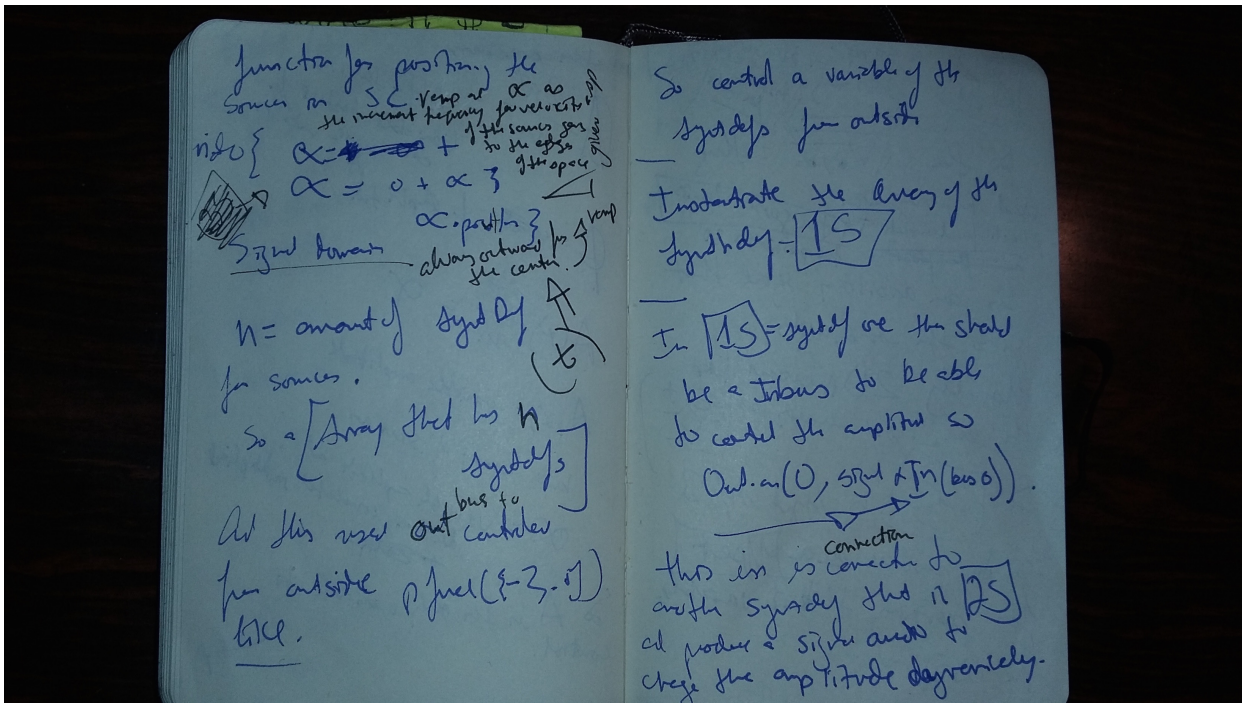
so beauty or likeness is more than a discovery of/ a sensationalist concept it is in the Form, in the structure, in the relations of construction, is intellectual as it is (biology?) it is with Form of how the poo smells like poo not that it smells like poo.

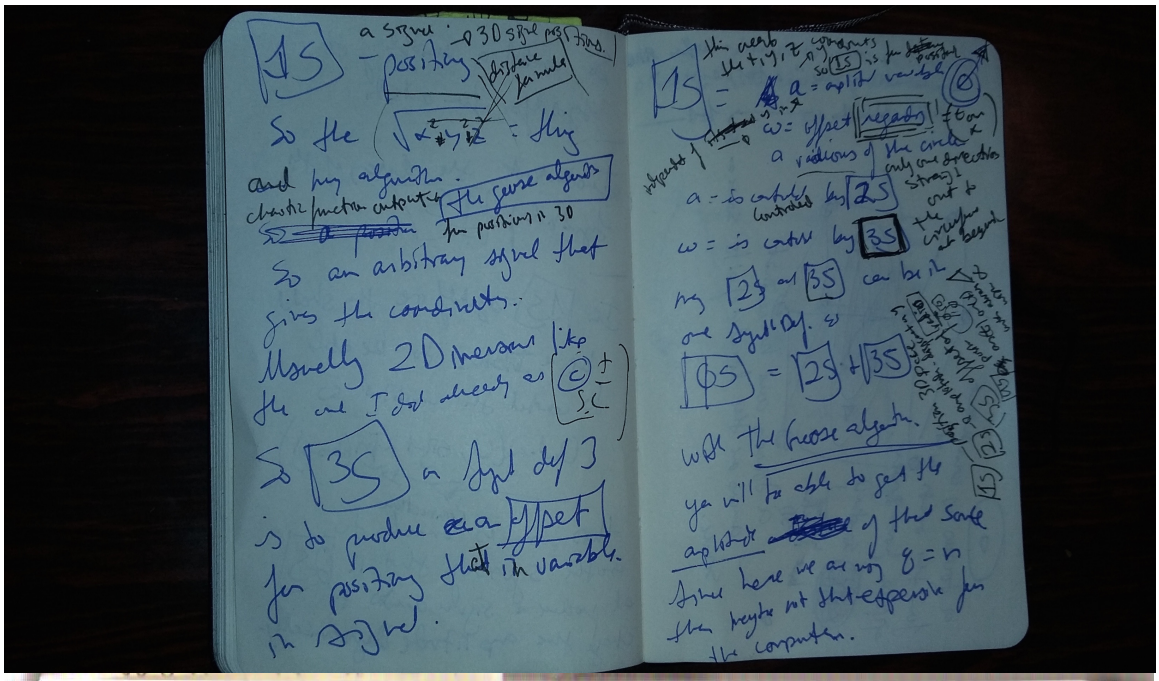
there are chemical reactions when you eat poo, ya throw up. your body does not need this, it sees it as a threat or danger to the system. Maybe there is a danger in soul, maybe it has been exposed by company our fears

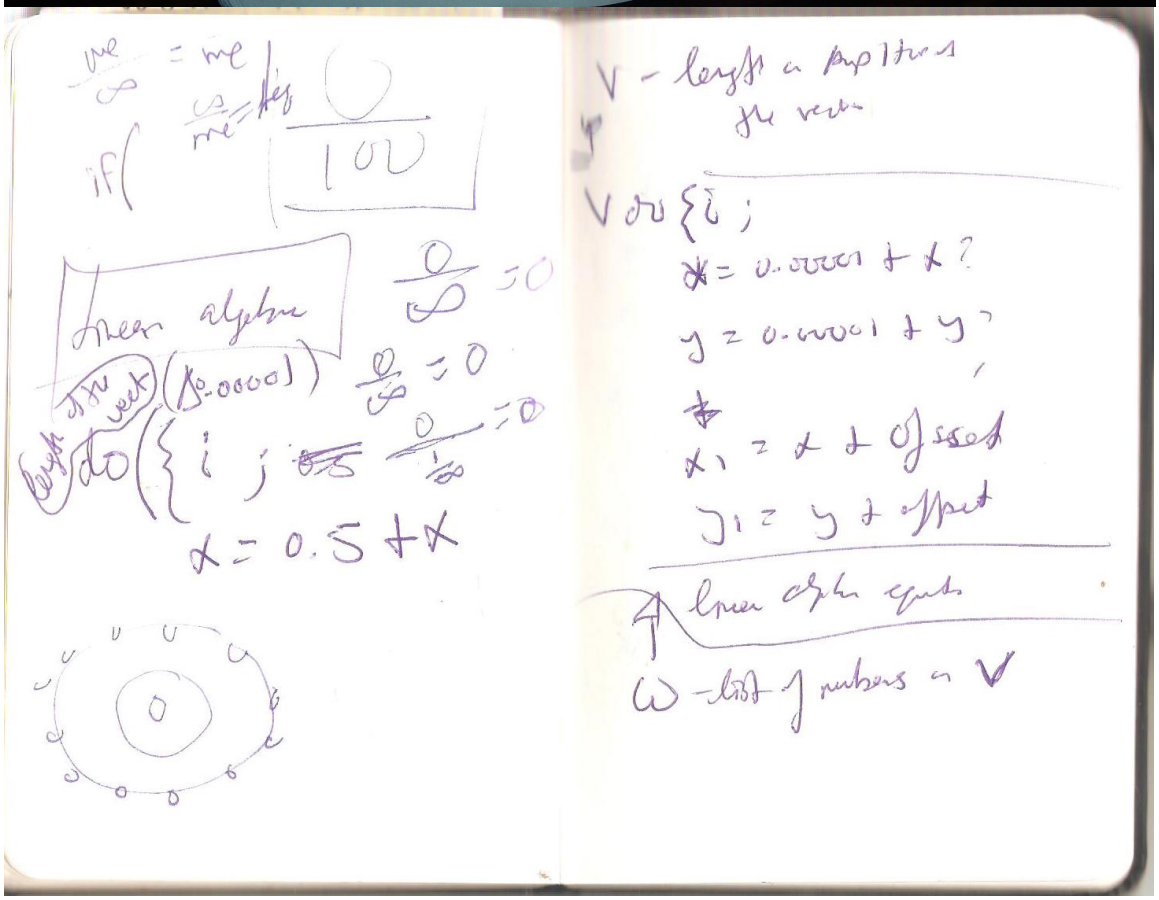
Non essential Bodily functions.

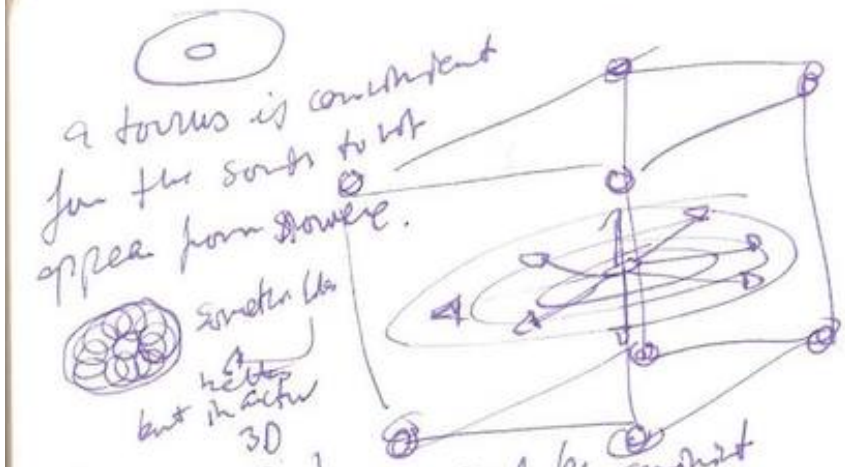
Here is the algorithm in sketches in my notebook:


Field Composition algorithm for the system
how to divide the circumference in 8 parts that match the equal distance is the radius as circumference.
Field composition algorithm.
Radius
$\frac{2\pi}{8}$ = a distance position for one source
$\frac{2\pi}{n} = \Psi$
$\frac{2\pi}{n} = A\Psi$ = this is the variable distance for each source with an
A = constant for application
$A(\alpha)\frac{2\pi}{n} = \alpha$
$A(\alpha)$ = variable amplitude
n = amount of sources
α = variable amplitude and distance connector multiplied
So A is the only variable to control.


function for positioning the sources in a circle
α = amount of degrees for the increment between the vectors of the sources going to the origin of the space given
α = 0 + α
α position always outward from the center
n = amount of symbols for sources.
So a [Array that has n symbols]
At this point out comes from outside the field.
So control a variable of the symbols from outside
Instantiate the library of the symbols = 15
In 15 = symbol one that should be a Jitbus to be able to control the amplitude so
Osc.ar(0, SIGnal * In(bus 0)).
this is a connection to another symbol that is 25 at position 0 signal and to change the amplitude dynamically.

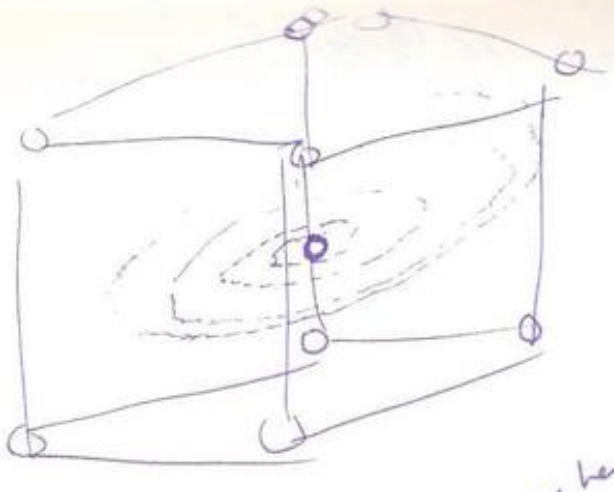






a torus could be constant
→ arrows are the direction of its source
source.

Preferably in order to create a better
simulation of the "parted dimension"
with HRTFs. ——— Sound



0 = you are here.

Idea of a field that is 3D the
plane or vector projection should be
2D ——— but not horizontal.

me / ∞ = me

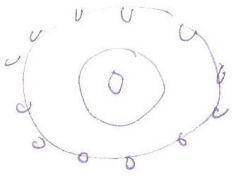
if(me / ∞ = beg) 10

linear algebra

length of vect (0.00001)

do({ i ; 0/∞ = 0 ; 0/∞ = 0

x = 0.5 + x



V - length a dup list of the vects

V ou {i ;

x = 0.00001 + x ;

y = 0.00001 + y ;

x1 = x + offset

y1 = y + offset

linear algebra equals

ω - list of numbers in V

∞ / me = beg

∞ / circle = beg

denominator is a archetype of an instance perhaps.

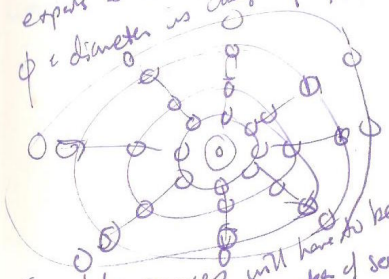
Circle / ∞ = length in nets of the in the wave

12 inches a 13 ths of separation just because it is how it has to be

diameter of 12"

12 inches so the innermost circle should have a diameter of 12 inches — so

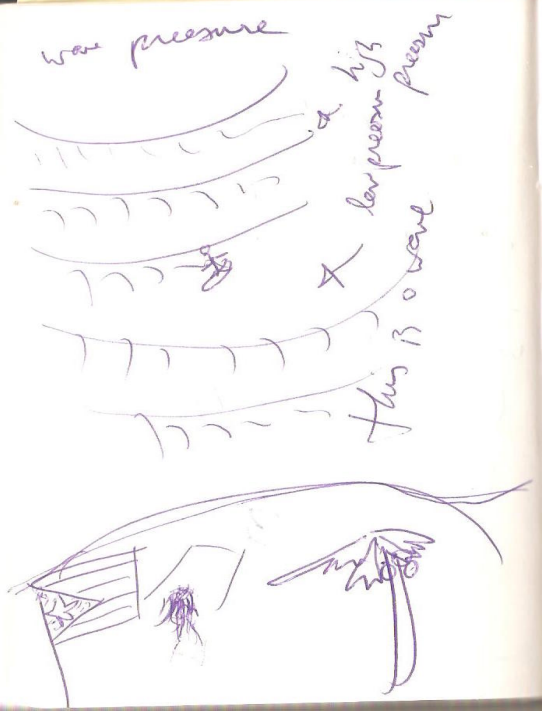
so the inches of the diameter expans al contracts use a variable ϕ = diameter in chars ϕ(ϕ)



So the sources will have to be the amount in a "n" = number of sources.

page up

wave pressure



So the rendering frequency of the ear a delta of the listeners spectra approximate at this error or approximate is the frequency we listen to.

Is a higher only an approximation or reality with produces an abstraction.

We are in a glitch composite

We are living

Field Release

Concept

5

- Waveform
- ↓
- many shit and what shit

Origin Architect

↑

why?

why <Shit and this?

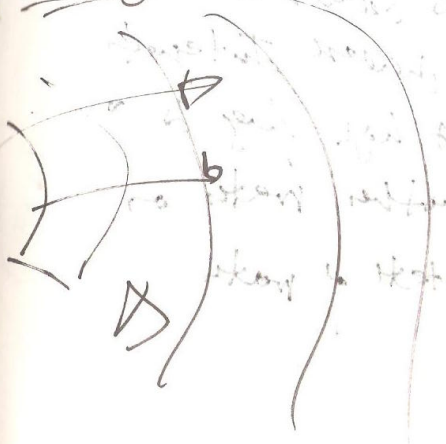
amplitude.

a wave is just movement

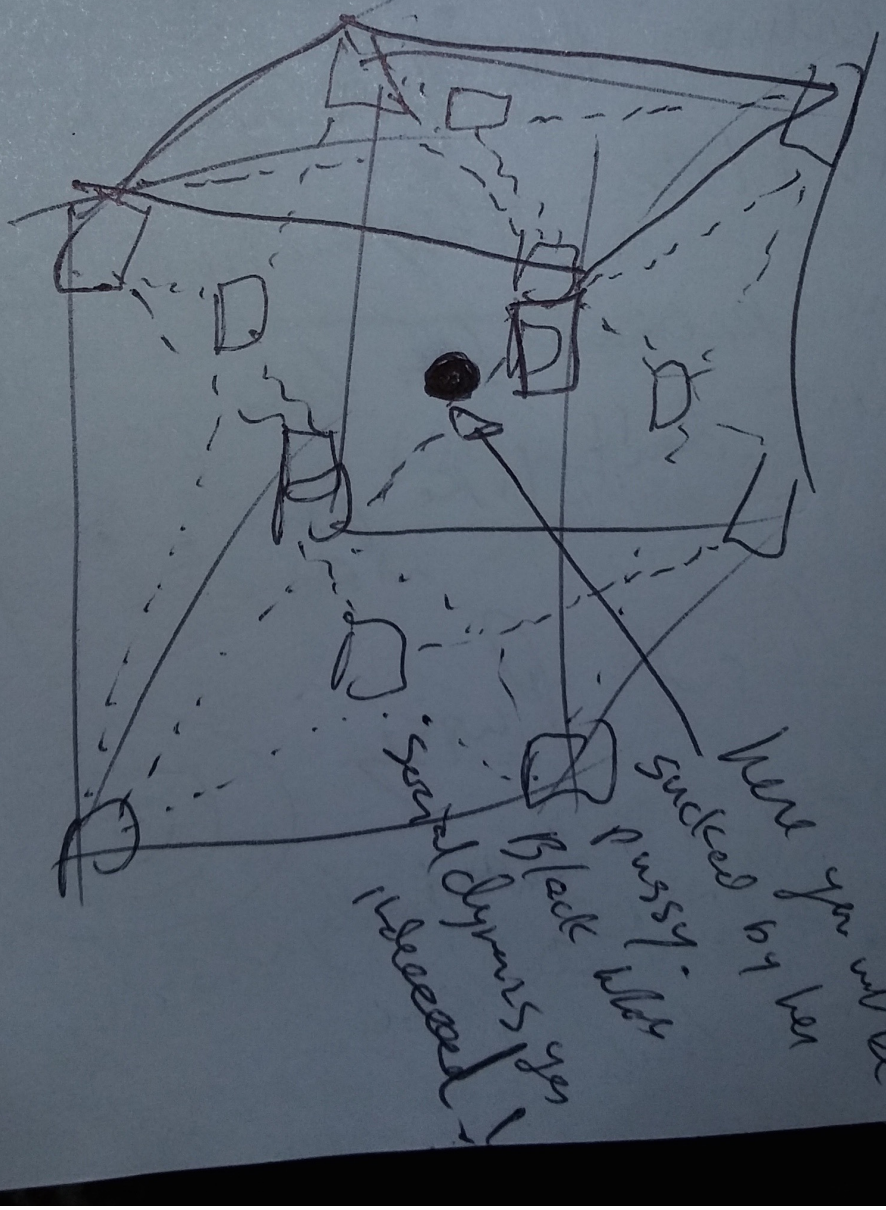
so there is no negative

but it is only a representation

It is just movement



I will make a statue of
yer pussy with my
magaceran. love



read || Pleasure Principle ||

Hume

— orgasm - release of life source

Sigmund Freud.

Psychology - Desire pleasure

Focus - F

How - I don't know

Seduction - Appear confident - Lie.

Believe, do it accordingly.

Forms - please

significant form

poetic image object

ataraxia

Chaotic Filter = human Filter of Reality

We perceive chaotically

We are imposed by our human condition to access reality or its behaviours in this way so far.

The Real, the Form (Plato)

the symbol, we love ~~the~~ with symbols: Euclidean Geometry

I - Relating Chaos an Structure

- Talk about why the word an concept structure was added to the title.
Talk about the necesity to see the material which I will be dealing with and understand and how structure enable the digression to topics more related to music.

II Chaos why?

- tipical relationships make when talking about chaos. Nature, fractal ad certain organization and behavior the B in accordance with chaotic behaviour an aesthetic.

- Beauty. - Pleasure objectified.
Here related to a concept of acknowledging previous information in order to appreciate a work of Art. Here nature will be the first moment of experience that will make the basis of our critical position. Beauty is much more than this but in relation to this topic. It's a primary concept the ~~Dept~~ pushed me to research.

Beauty is Truth

Fred Wank at the Kemper Museum
Kemper Museum

"structural theme, pattern of forces, not an arrangement of static shapes."

Anabolic Tendency, which initiates all articulate existence by creating patterns of forces.

Each Element has its appropriate form in relation to all others; thus establishing a definite order, in which all components forces hold one another in such a way that none of them can press for any change of the interrelation.

Discrete reality

(chaos is "dam treant")

more explicable or tangible than randomness or stochastics.

This is why it's more probable to find beauty in this order than in unexplicable orders.

It could become more akwardly expected, maybe even boring or taken for granted.

Chaos needs humbleness in order to be akwardly because it's always present. It's non expansive in its concept, "it" just is!

In Aesthetic

Economy is pleasurable -

"the disorder state must be at the limit of perceptual discretization in order to appreciate the nuances of this complexity"

Regarding Chaos, this is something to take into much consideration because it is so complex in texture on construction or aesthetic that to analise it it requires alot of sensitivity.

"You could experience it without analysing it, but a trained composer will tend to have this two perceptual skills: Phenomenologically and Aesthetically"

(5) Regarding the information given in the piece. what is it that gives this information.

the actual functioning of a painting or piece of music is all mental, and the artist's striving towards a delivery is guided by the perceptual pulls and pushes he observes within the work while shaping it.

the literary ...

Tension Reduction, directed towards a maximum of entropy, is brought about in closed physical systems by the interaction of the forces that constitute.

Why D the rope.

P + R = R - superimposition

PR

Sample of Saul - distributed the intensity in layers of dynamic amplitude thresholds creating amplitude values for chaotically processed sounds.

Amplitude Synthesis describe the amplitude Integral curves.

Real abstract, a human abstraction. Freq tracker - the sound values.

Everything exist, we just discretize with our concepts and try to descriminate the whole to arrange it again and try to make sense of something that is, without Analysis.
the whole will Never be explained just experienced.

Art will never be explained just experienced. It is a whole.

A discretized whole has the whole.

Time

How can we be wholy if time passes, buys events of discrete sensations? -> By detaching from everything. Dying?

Being as a human part of everything.
We live in 2D, binary world

25 Trying to find the most effective way to transmit the idea, aesthetic or concept of chaos in a piece of music. therefore this structuralist concepts will take into consideration the cultural and social climate of were it is presented is quite relevant in the function and intention of the research.

In search of a Authentic Chaotic Aesthetic in piece of music is an aim of this research. Structure gave insight in its possibilities of its effectiveness.

27 Non standard Synthesis.

Questions of authenticity regarding this process keep an interpretation of natural behaviour arises

Questions as Synthetic vs Recorded

Maybe the recorded material is the authentic material for chaos.

Simplifying the idea on the behaviours gave another layer of the information of natural behaviour. this sonification of data is quite interesting as a aesthetic in its own right and to achive an aesthetic of chaos which is an idea not the reality I decided to use the idea not the reality in order to start the investigation.

Physics

Chaos is a way of explaining reality and in order to recreate reality everything needs to be taken into consideration. An imposible task.

(Edward Lorenz with the simplification of the weather behaviour in the Lorenz Attractor.)

Complex system have other definition
describe in its conceptual construct

Chaos also have other definition
describe to meet its concept

Stochastics - mainly refers to
probabilities, indeterminacy or
randomness in order to analyse
or create output these models
other definitions

These could be chaotic stochastic
systems as well as
chaotic coupled systems.
Or simply chaotic systems.

Chaos is a characteristic of
a behaviour of
something.

28 Chaotic Musical Instinct

To broaden the concept the idea of the self as a chaotic being is taken into consideration. The human mind as a chaotic system is a knowledge. Life and experience as the imprinted conditions for the system to output musical data.

The order must be found means the compositional activity is to search for the current order the system is solving its initial condition, with give.

Initial conditions is everything taken into consideration. Meaning even the aesthetic objective one could be searching for.

the composer

There are specific laws from the laws of the Unknown - like "Were"

Were the Sike?

What the? limits? Humble?

Why Everything?

what Everything?

who is Everything?

Were is everything?

the rules of the Universe is Goodness

Folklore – the conditions drive the system to have its authenticity. the limits of its knowledge create this Folklore.

(29) Analysis vs Creation

Improvisation as an authentic chaotic act.

Free improvisation as the authentic act.

Very relative?

Folklore – the conditions drive the system to have its authenticity. the limits of its knowledge create this Folklore.

---

(7) Talking about economy and endurance regarding pleasure received. Related to sound structures and noise, go to (14)

Novelty is always a necessary condition of enjoyment. Freud.

"You create tension by innovation and despite it threw misunderstanding an acknowledgment it reducing tension creating pleasure."

(15) Searching for validness in the musical output

I was trying to find literature that had something to do with ways of explaining some type of truth behind what a work of art emanates or presents.

I was looking for that that could certify me that the concept of chaos will be acknowledge somehow then the work.

(16) Formalist Literary Criticism and Music

why.

Autonomy of the work disregarding cultural conditions. Taking into consideration elements only of the relevant piece of work. Elements of its construction are taken into consideration revealing its structural

theme or content.

It disregard personal cultural conditioning for aesthetic judgment.

Comes from a subject [illegible] of autonomy of the picture not subject. It portrays as means

Aesthetic priority

= beauty.

Quesesoque

the poetry se [illegible] como se [illegible].

Que hay despues del todo?

Quesesoque, lo desconocido.

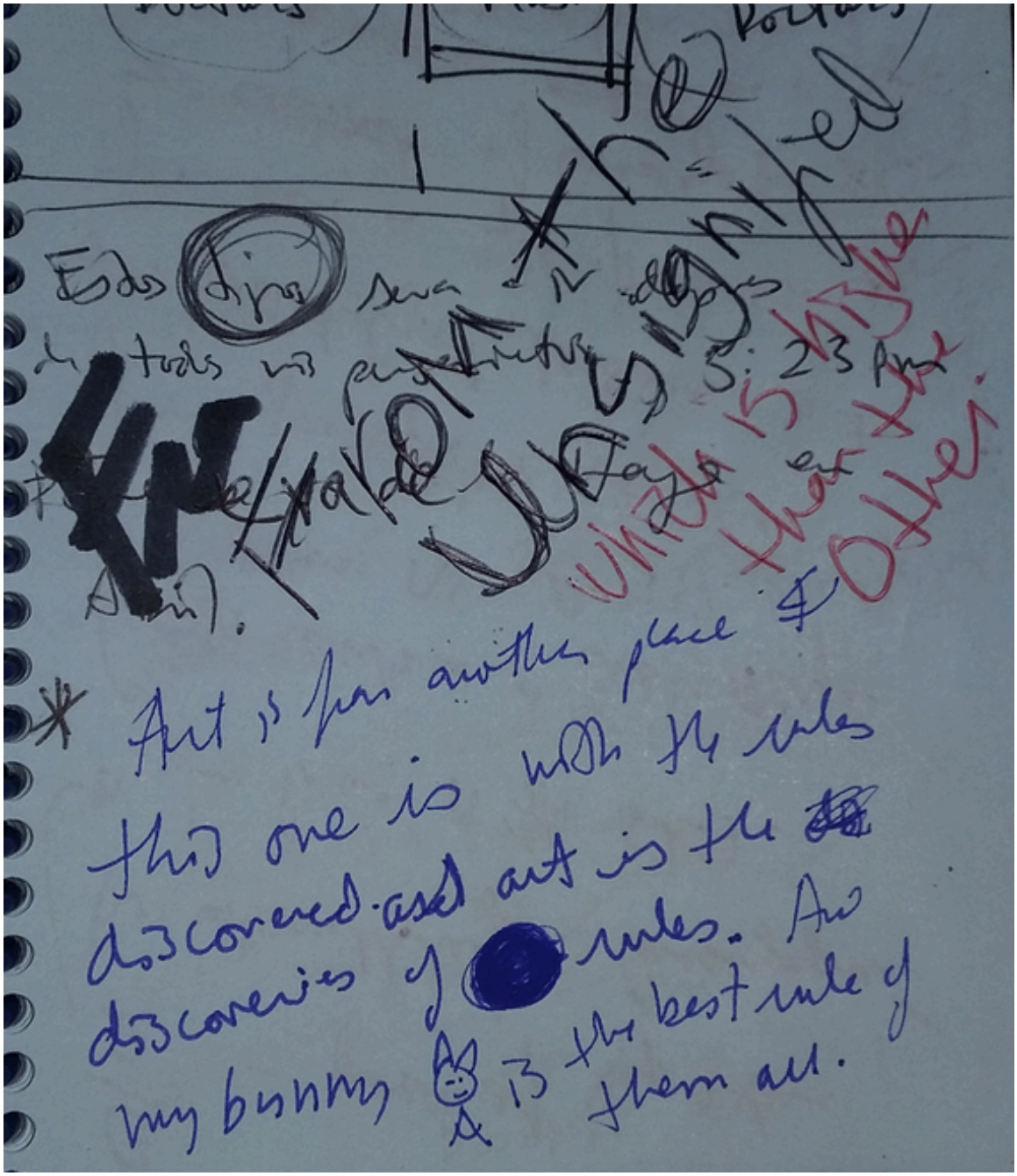
y que hay despues de lo desconocido, [illegible]

algo que es conocido como desconocido

y despues que, ah? Quesesoque puerta!

= beauty

= beauty


Art is for another place
this one is with the rules
discovered and art is the
discoveries of rules. And
my bunny is the best rule of
them all.

Fernando Guzmán

Sound is Matter is Soul
is water is waves is Mind
is waves is water.
Matter is silly - is
a lazy description of
waves. Because they
are dancing like possed
dancers of Yoruba Religion
and who does the music?

Music –
Impossibles of Beauty a Soul..
al silence!

Poetic Image – Sonata
for of music

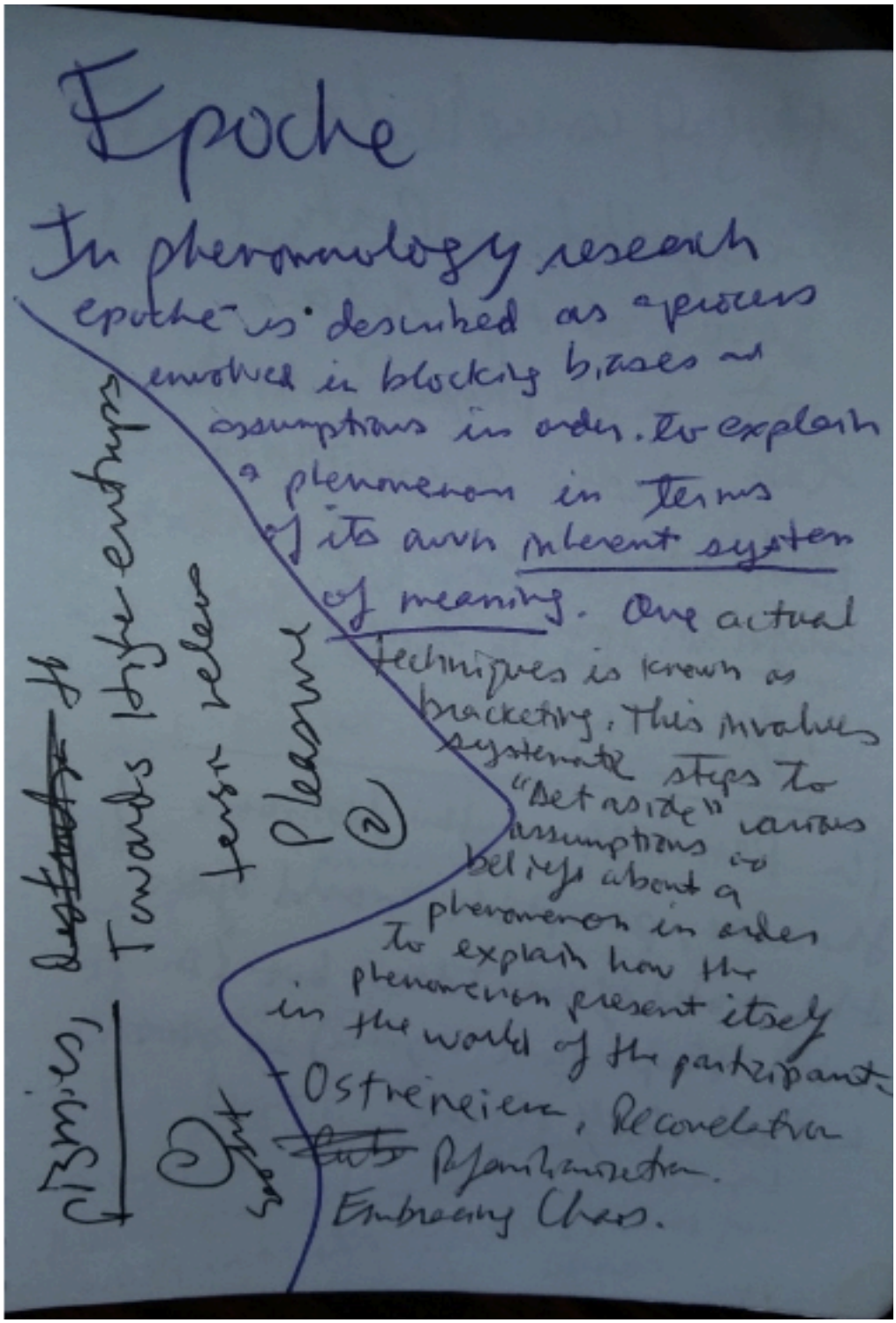
concrete poetry

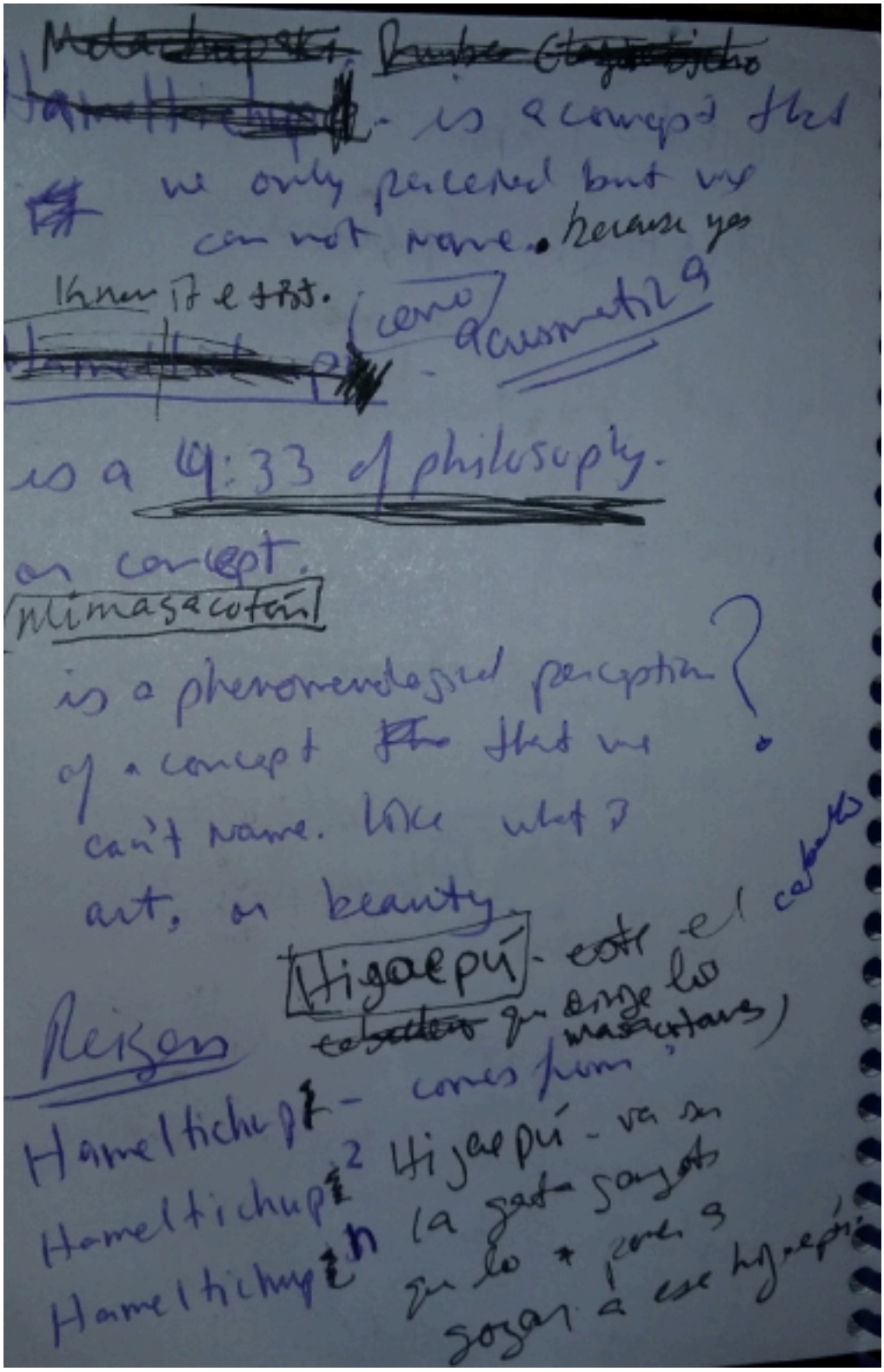
concrete?

as a terminology

Concrete Aesthetic

Concrete Poetry as meaningless Poetry


Epoche
In phenomenology research epoche is described as a process involved in blocking biases and assumptions in order to explain a phenomenon in terms of its own inherent system of meaning. One actual techniques is known as bracketing. This involves systematic steps to "Set aside" various assumptions or beliefs about a phenomenon in order to explain how the phenomenon present itself in the world of the participants
Ostreneiem, Reconciliation
Embracing Chaos.
Pleasure
Towards Hyperentropy
tension release
Curiosity


- is a concept that
we only perceive but we
can not name. because yes
know it exist.
(cerro)
acusmatizo
is a 4:33 of philosophy.
or concept.
Mimasacotán
is a phenomenological perception ?
of a concept that we
can't name. like what ?
art, or beauty.
Reisen
Hijaepú - esta el cabello
en donde lo
masturbaron)
Hameltichupé - comes from
Hameltichupé Hijaepú - va en
Hameltichupé la gata sagrada
en lo * pone a
sagrar a ese hijaepú

2ro
Melachupaki – ~~Stupid Bitch~~ los mas perdidos.
is that concept that ~~she~~ attacks
bed
Hameltichupi from happening.
as endangers the existing people

Stupid Mess
Chupetestetero 1ro donde
es la punta mestiza de Melachupaki
~~Caramba Perra~~ pero en
todas dimensiones

Culestrópico – Stupid Bitch
es la misma extrema donde
melachupaki pasó en todas las
dimensiones.

Uli – es el Miedo de lo desconocido en el negocio

Pitiripna – es una forma
de Hameltichupi

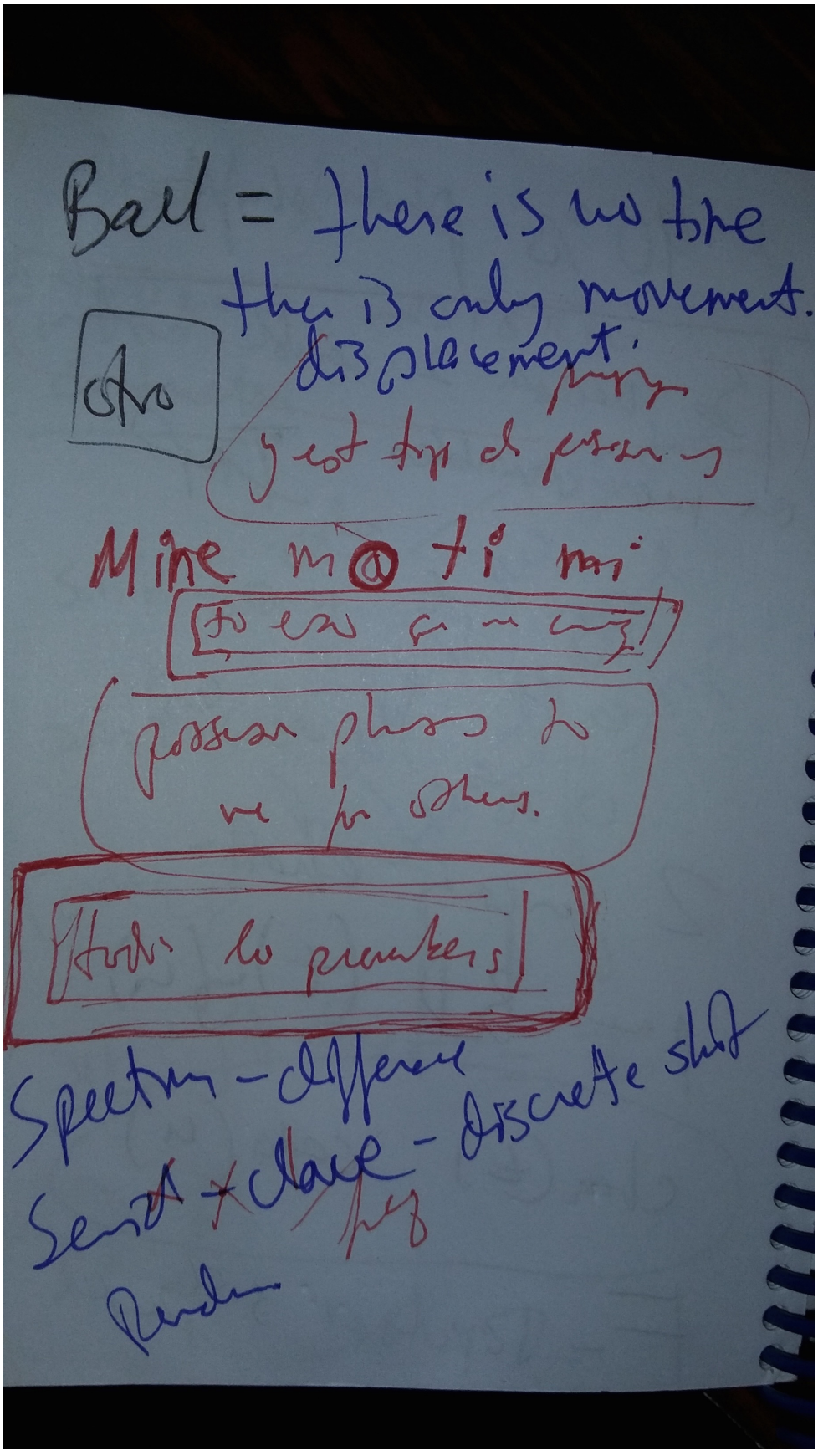
Fuera – va ser el cerdo en el negocio
an enemy

~~Pantalones~~ Culestupro – stupid
that prevents hameltichupi
Pantalup – ~~Tonto~~ tu jode en destroy
it 13.

Dibujo – Conecteste ahora with dots
Culestupro Stupid
Melachupaki.

What that gives then content is not relevant.

In network is the relations & all that matters, ~~not~~ what happens after another, a complex to - solution, maybe this meaningless relation interest the spectator, maybe this is the art ~~that~~ can beauty that we perceive its forms. ~~is not relevant~~


Ball = there is no time
there is only movement.
displacement
Mine motion
possession phase
no possession phase
Spectrum - different
Sensor - discrete shift
Random

Photons + Sound particles

wavelength

4000 ——→ 700 000

Hz ~~Hz~~ visible wavelengths

We are in a world of becoming, we see deviation, binary opposition, therefore we see ratios, differences in sizes. therefore photons should an element that comprises all things including something that could give rise to sound. Maybe making sound material on wave like particle or wavelight to extract this particles like a black hole extracts light? photons, particles & a force!

by means of waves + forces?

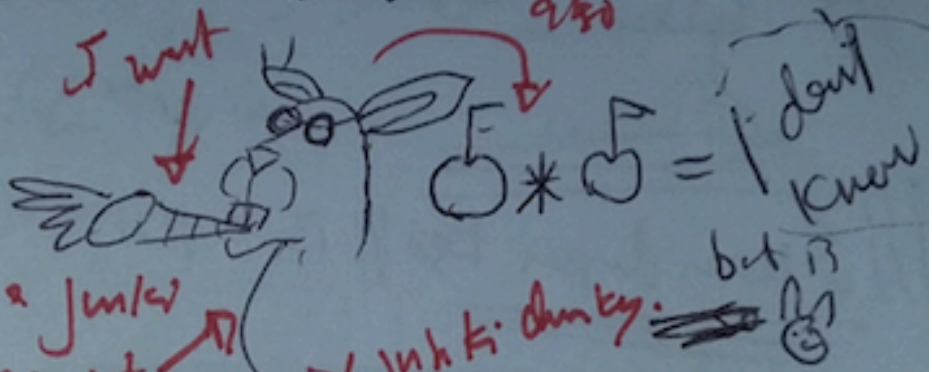
Light is a symbol of
something that has a effect
on its environment.

Light and Sound

Kahk thanks for the Dutch international
changes for me to not be able
to study there.

400nm — 700nm

So the power of sin of ∅ of ∅ that is undefined



He is a junkie
I cannot
Stupid junkie dunky.
I don't know what the hell
is the rest of I don't know

all the ## ☺ that one have different bum rabbits

Word is a pussy

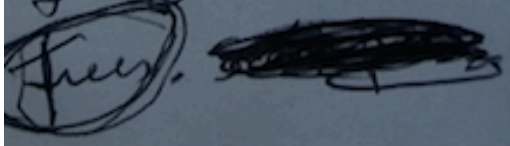
$$\sqrt{-7} = \text{ }$$

* - in a hut
- has no agency.

Super duper Ego is a pirate

you have to talk to Queseyes to [redacted] give you the solution to the Super duper Ego. the B

a Super duper ultra mother flames [illegible] Ego that goes to the bunny and fucks with the chicken that goes bananas and then [illegible] that goes to the [illegible]



Black Hole?

Quesejoque
God
connect to
Emotions
Faceden
dejo mefenjuelen
Pardon
human
Becomin
wort
physed ?
pleasure
Suffering
happines
the bunny
talks to
God and tells him what
to do.
Becom
I play guitar because some true(c)
shit

Flies likes cookies also

Flies are really super duper
cool and adorably, ~~duct tape~~ developed
creatures deserving full respect
to Flies. they are higher than
me because they like poo
and I don't like poo

I Giant Pussy

Chaos is a giant dynamic
my beloved queer genderless
Conceptual Pussy

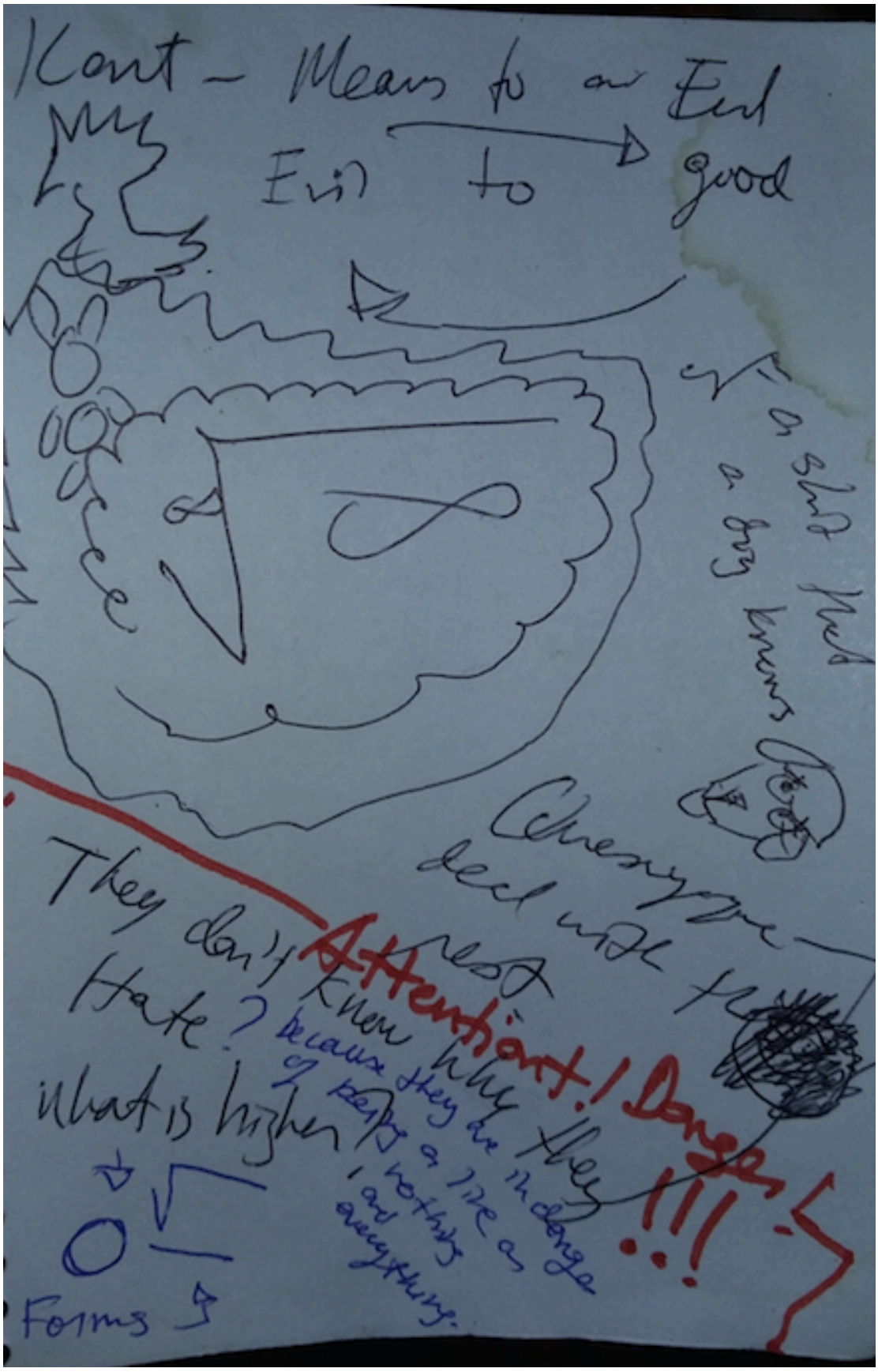
Maybe the only dimension is the Feeling dimension, the senses dimension. My magacotas should think about this. Because Dyonisos is B Sound. Then what the fuck is that boring shit?

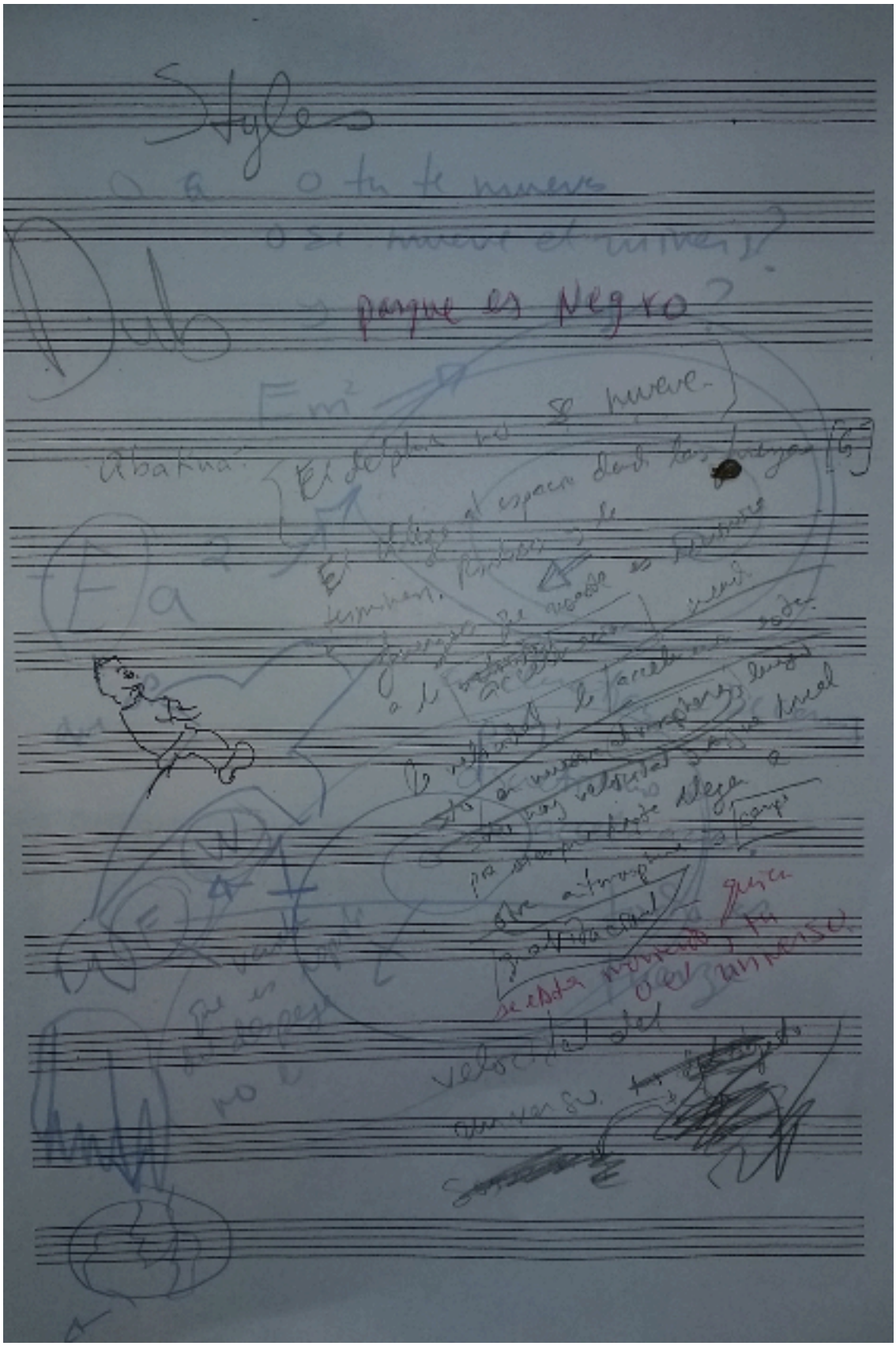
Husserl at Lenoda

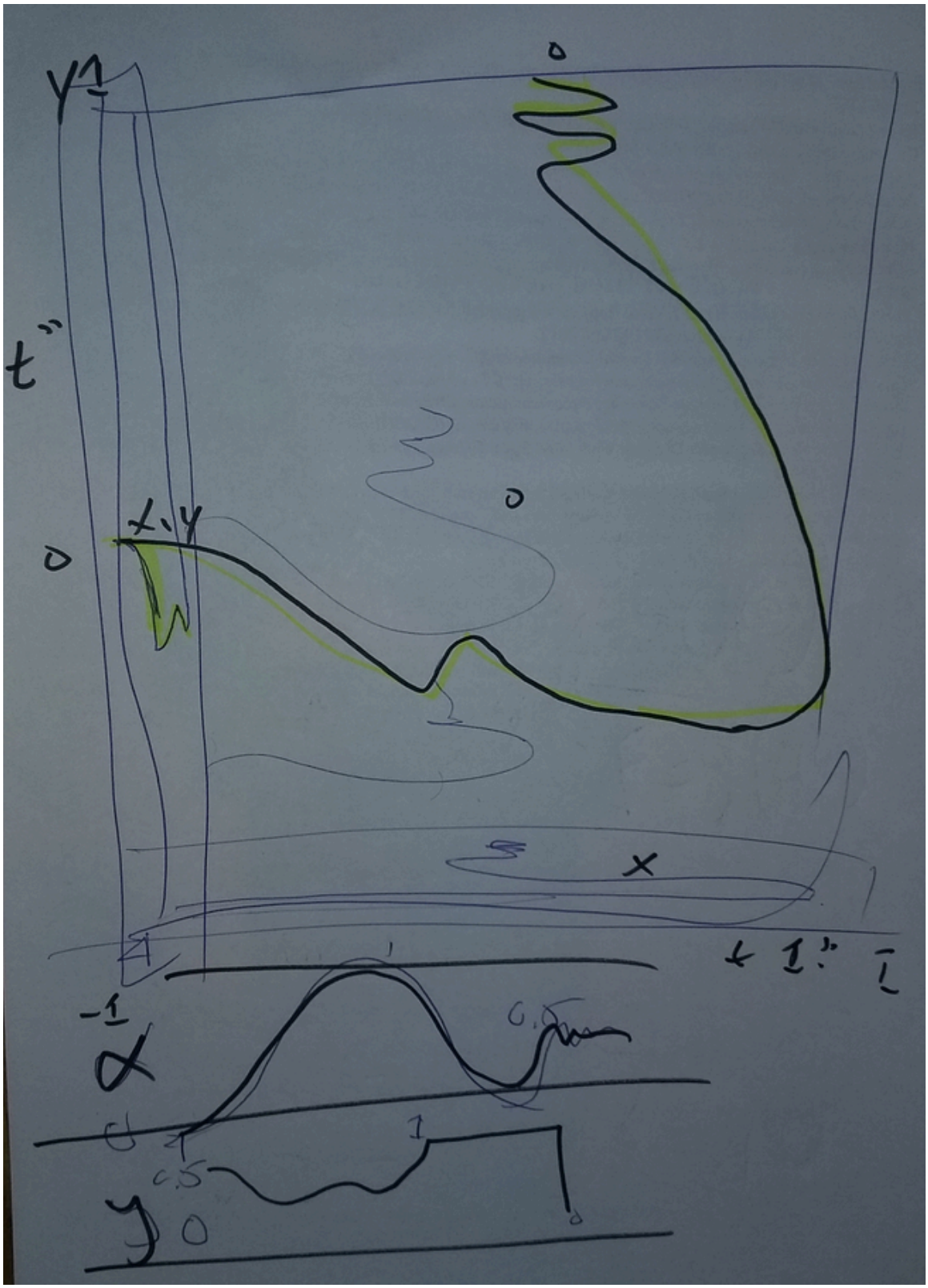
. Wa the Fuck am I?

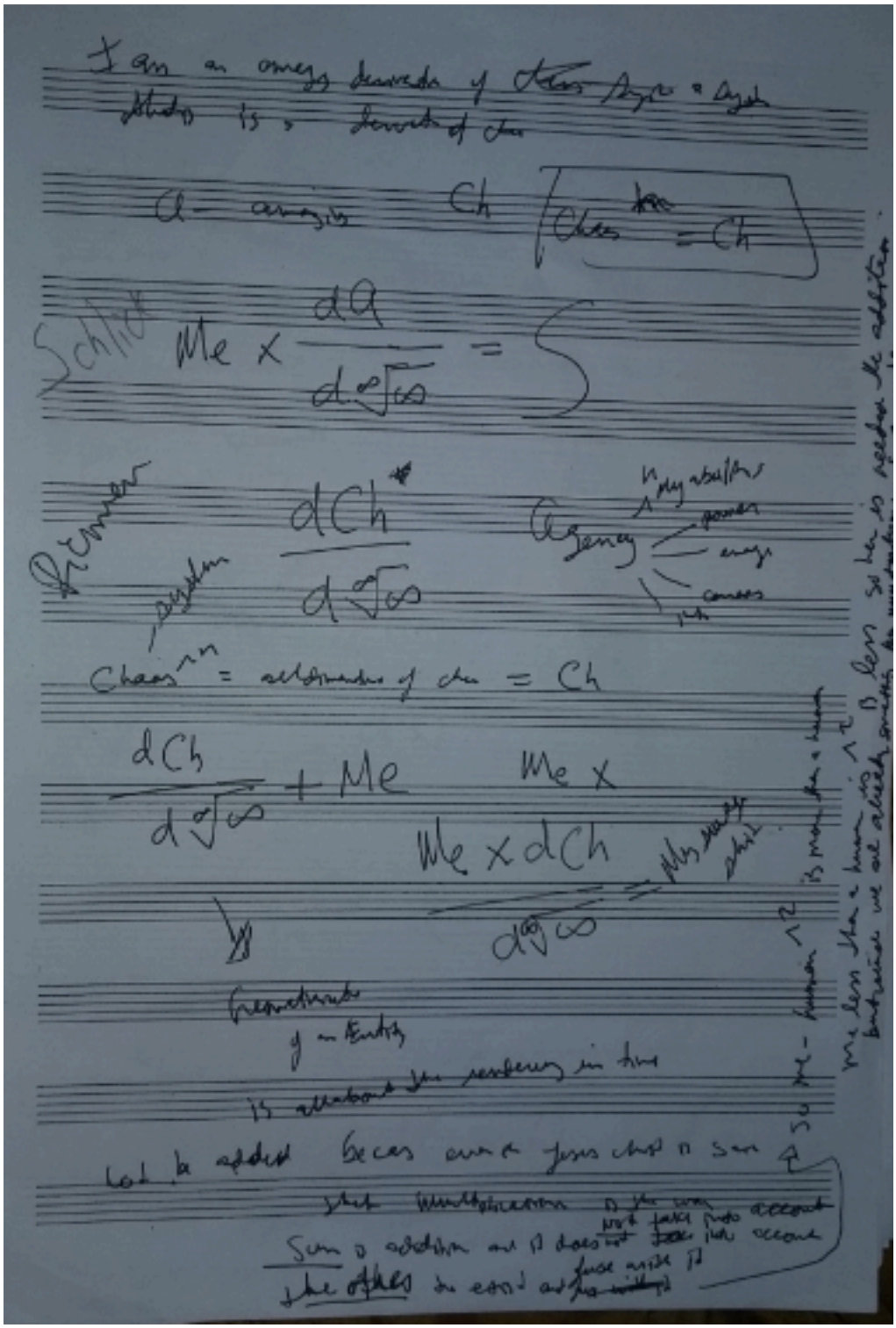
This is my Delirious Richness or my Fashion is an art of superpositions.

- Health relation, food - D beauty - What the fuck does it mean to work on yourself? mentality? yourself - this shit deca.


Kant - Means to an End
Evil to good
a shot red
a dog knows
Always
dead with
They don't know why they
Hate? because they are indanger
of being a like a
nothing
and
anything.
Attention! Danger!!!
what is higher
Forms


Dulo
porque es Negro?
Fm7
Abakua:
El dolor de
se mueve
Fa
Negro
velocidad
sin ver su.


y
t
x, y
x
t
-1
α
0.5
1
0.5
y
0



X ⊗ 1.23 + G. ... 1

Multiplies and since 0 does not exist

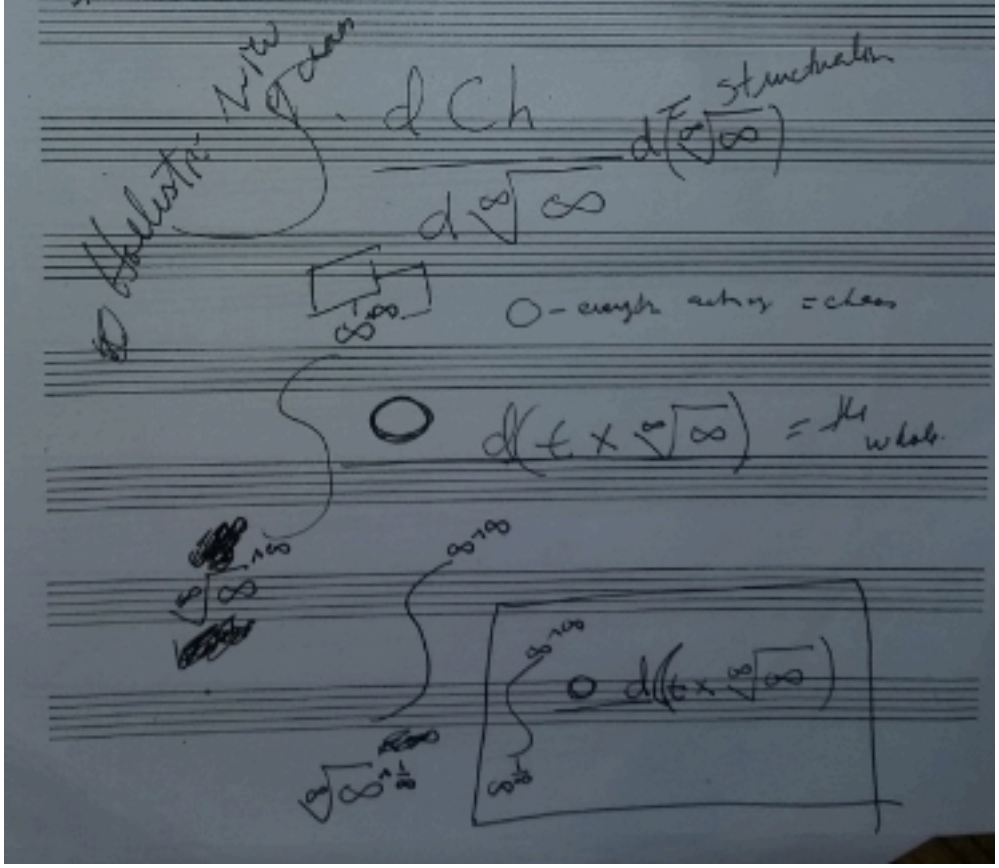
for your implies
more than 1.

It should be mentioned

Multiply by oneself
you will have
exponential growth

it is the fraction that
does not exist that we imagine
to divide or do exist.

the exponential growth
you have to understand
in society in biology in
science in nature etc.



X 1.23. + G. ... 1

$\frac{1}{0}$

Multiplies

at times 0 does not exist

it should be mentioned

it is the laziness that does not exist that we imagine to accept it do exist.

to zero implies more than 1.

Multiply by zero you will have exponential growth

the exponential growth you have is humanity in society is broken in science in nature etc.

Holistic Nature

$\frac{d\,Ch}{d\sqrt[\infty]{\infty}}\, d\left(\sqrt[\infty]{\infty}\right)$ structuration

$\frac{1}{\infty}$

0 - energy entropy = chaos

$\frac{0}{d\left(\epsilon \times \sqrt[\infty]{\infty}\right)} = 1$ whole

$\sqrt[\infty]{\infty}$

$\infty^{\frac{1}{\infty}}$

$\frac{0}{d\left(\epsilon \times \sqrt[\infty]{\infty}\right)}$

Rafael Bombelli

Integrat the imaginary with the concrete world

Bombelli's Poem

Plus by plus of minus, makes plus of minus

Minus by plus of minus, make minus minus

Plus by minus of minus, makes minus of minus

Plus of minus by plus minus makes minus

Plus of minus by plus of minus

Plus of minus by minus of minus, make plus

Minus of minus by plus of minus, makes plus

Minus of minus by minus of minus makes minus.

Brouwer quiere hacerse una esperma galáctica

todos estén en una nota como la palabra

La nota es una materia como

el negro que contiene todos los

colores. Es un universo

Estamos escuchando desde el más allá

desde donde no escuchamos

ni vemos ni experimentamos.

y viene de repente como

Suena un gusto la cosa para

saludar por un ratito un gusto

por un ratito que la llames.

Con un ritual conjuges los verbos

haciendo una llamarada y

evocándonos los evocamos

Saber del infinito como Hoyos

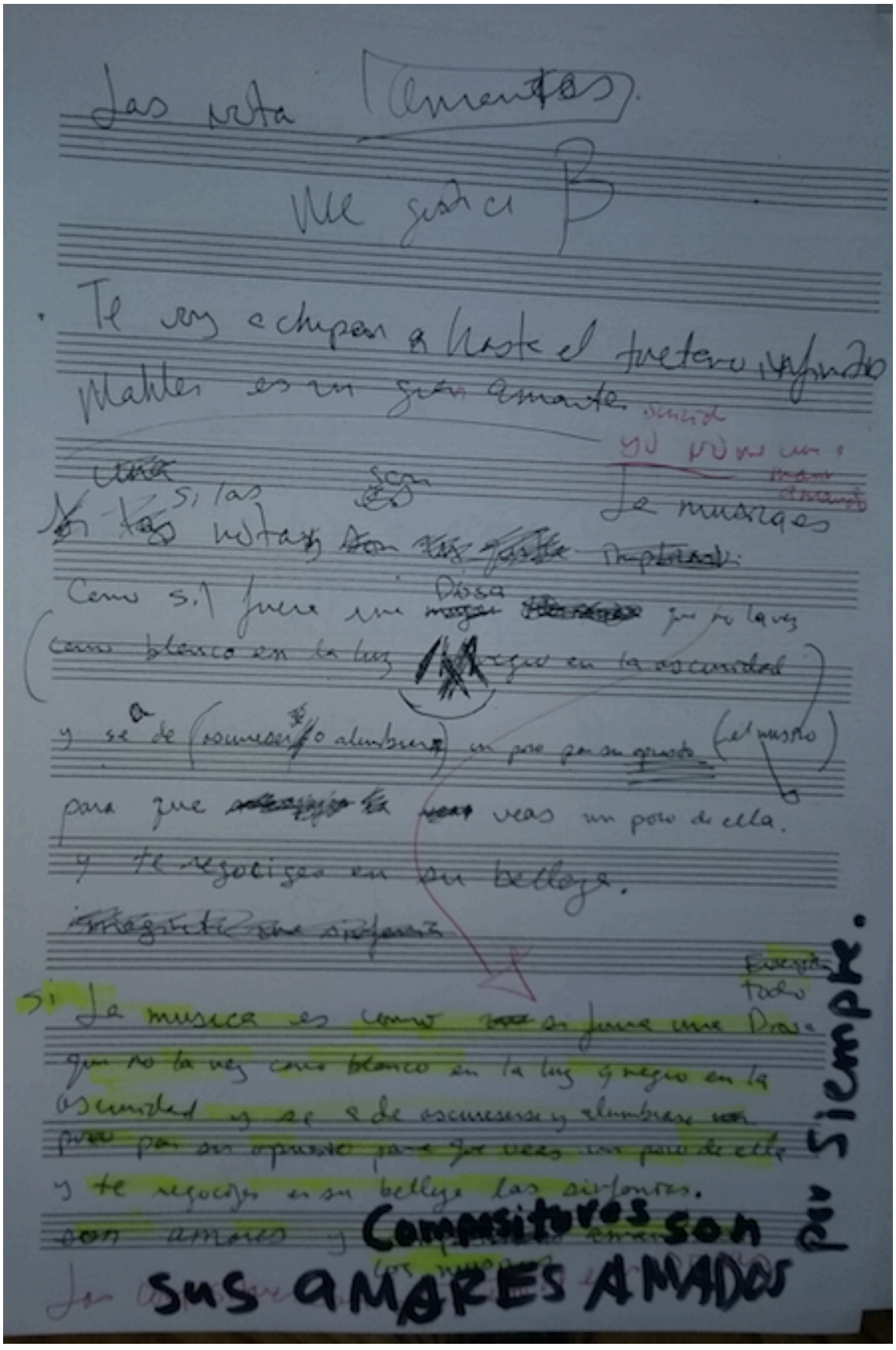
negros

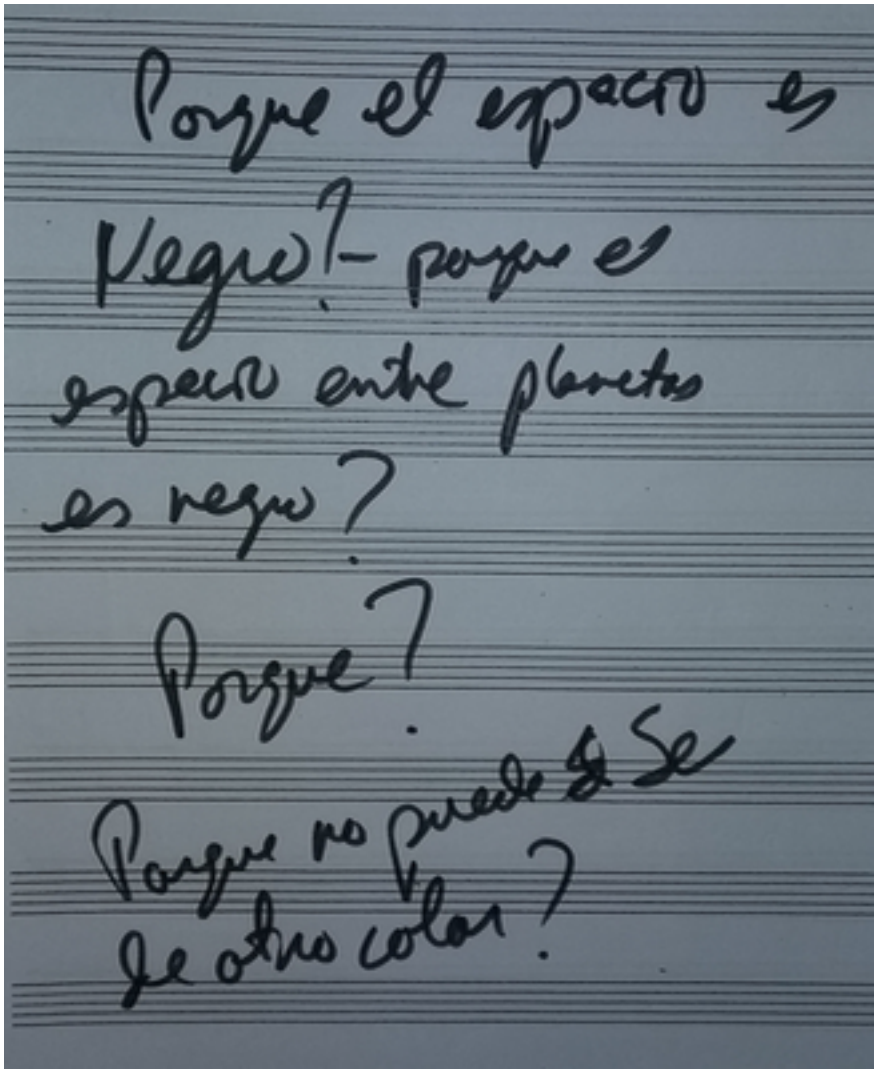
que traen muchos colores reducidos en

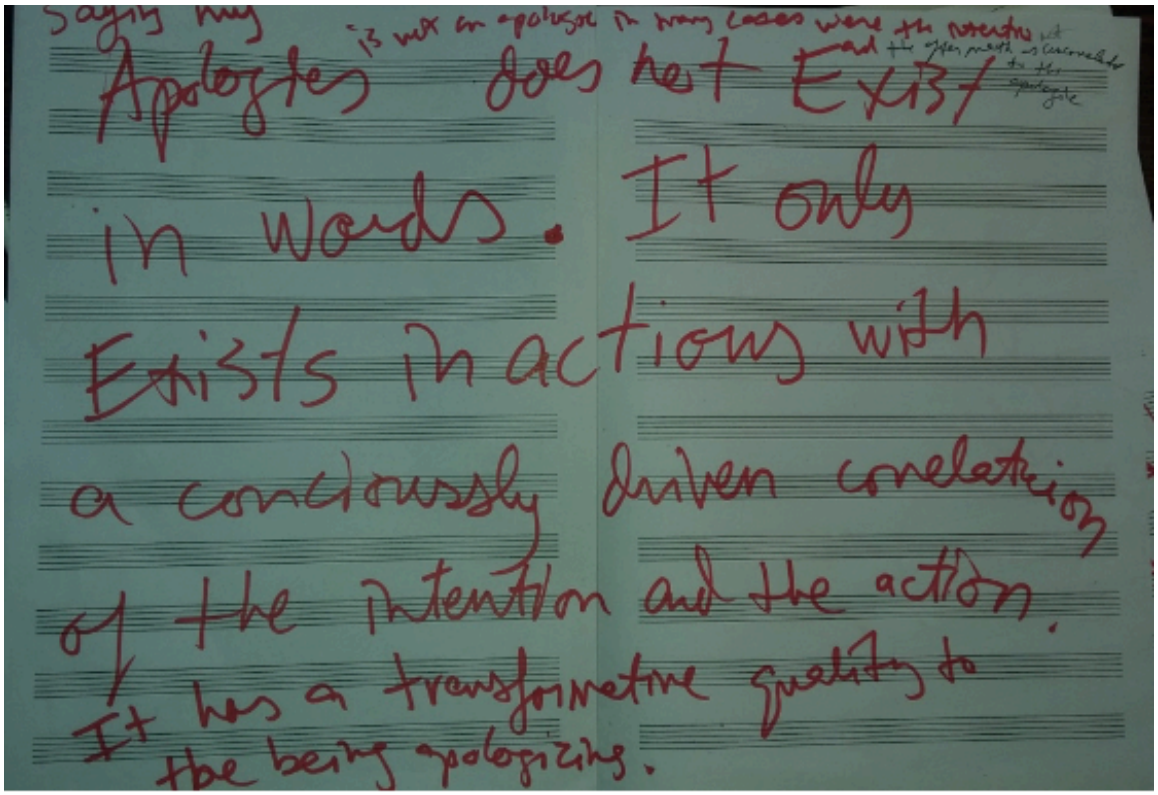
todos y a si mismos

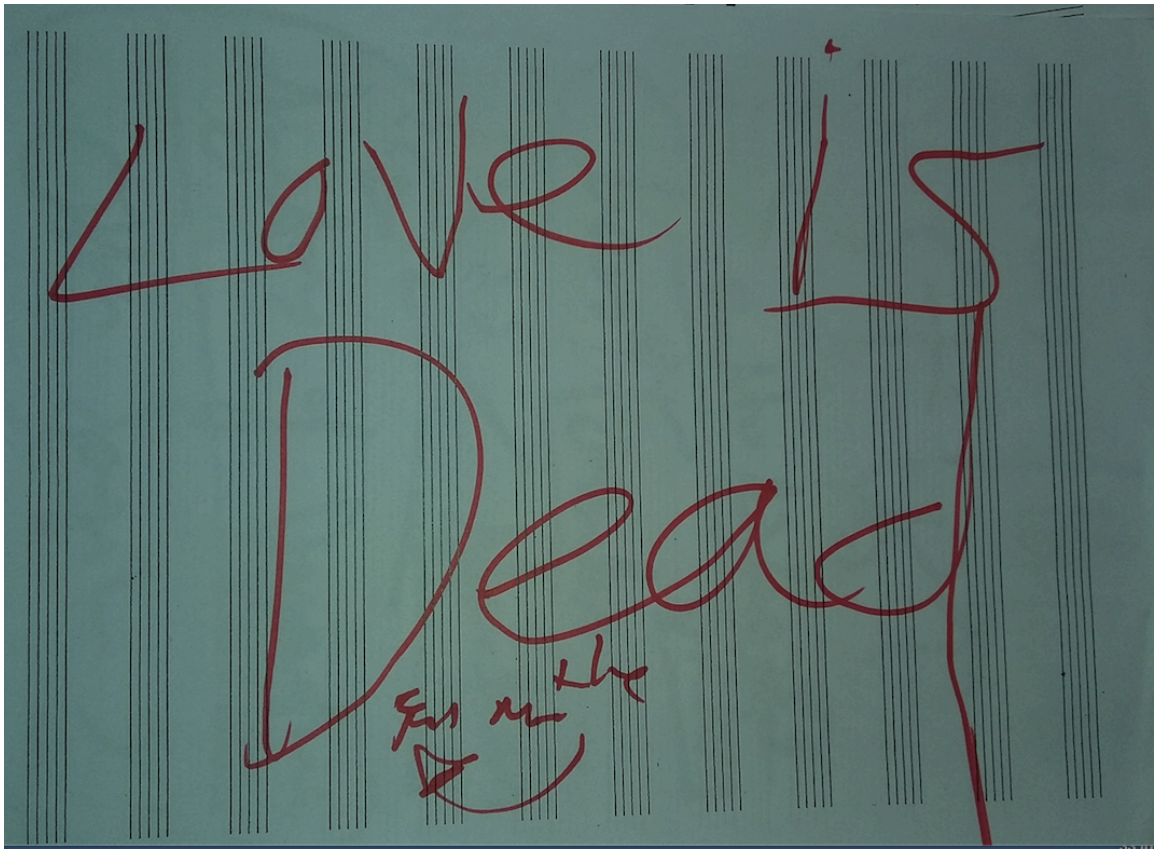
uno. para que conozcas (a sus amigos)

con todos sus tés y sus otros universos.


Las vida
Me gusta
Te voy a chupar hasta el fuetero infinito
Mahler es un gran amante
Si las notas
Como si fuera una mujer
y se a de oscurecer o alumbrar un poco por su propio
para que veas un poco de ella.
y te regocijes en su belleza.
Si la musica es como si fuera una Diosa
que no ta ves como blanco en la luz y negro en la
oscuridad y se a de oscurecer y alumbrar un
poco por su propio para que veas un poco de ella
y te regocijes en su belleza las sinfonias.
Compositores son
SUS AMORES AMADOS
siempre.


Porque el espacio es
negro? - porque el
espacio entre planetas
es negro?
Porque?
Porque no puede ser
de otro color?


Saying the
Apologies is not an apology in many cases where the intention
and the appropriate is communicated
to the
apologizer
Apologies does not Exist
in words. It only
Exists in actions with
a consciously driven correlation
of the intention and the action.
It has a transformative quality to
the being apologizing.


Love is
Dead

Relativity

or +

Universals

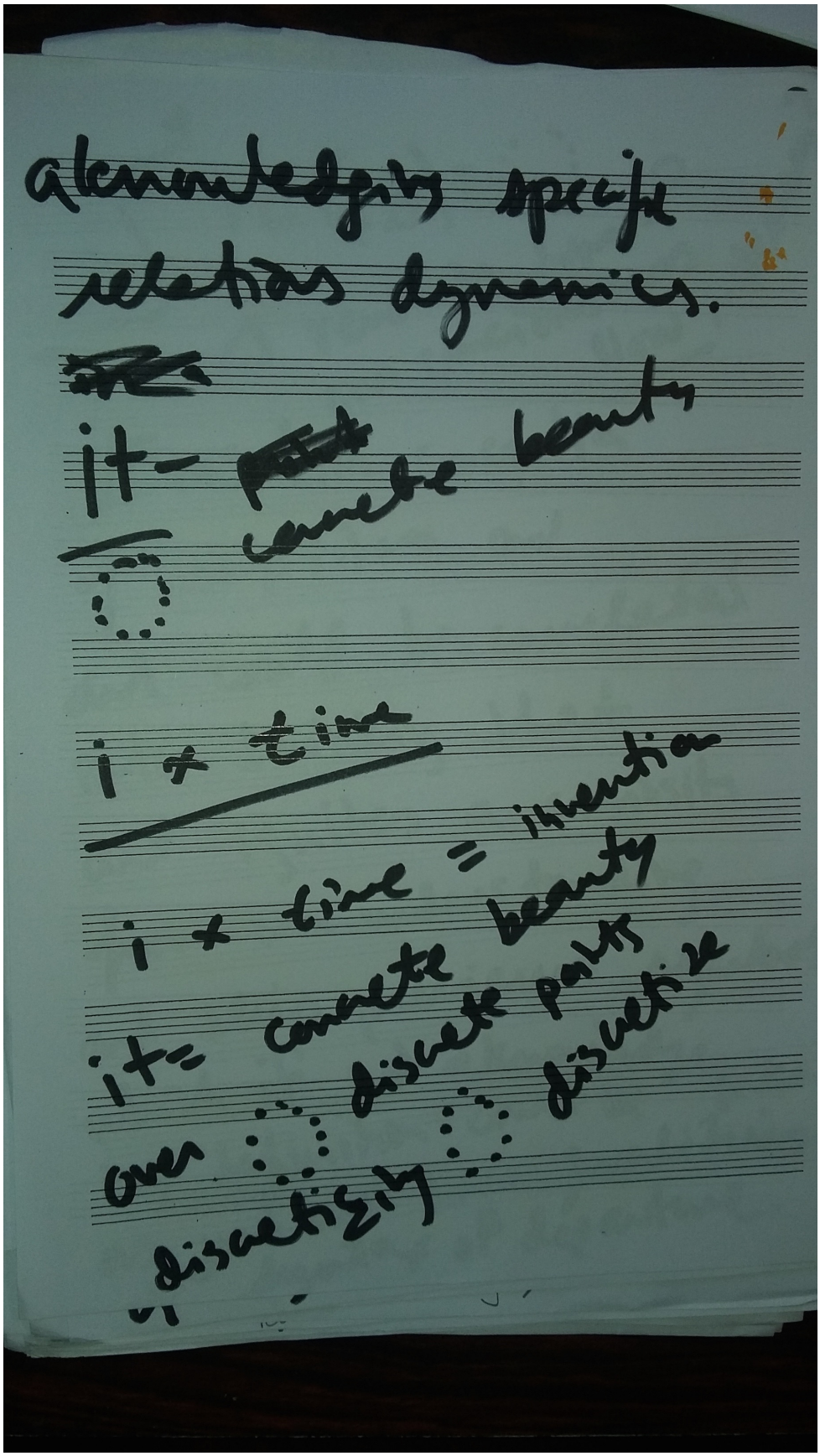
R. + U. = R.U.

Subjective → create

Laws as follows

orders of laws

the system is


knowledge specific
relations dynamics.
it= concrete beauty
i x time
i x time = invention
it= concrete beauty
over discrete parts
discretely discretize

$\int_{-}^{+} it(\Delta\Delta) = \dots$

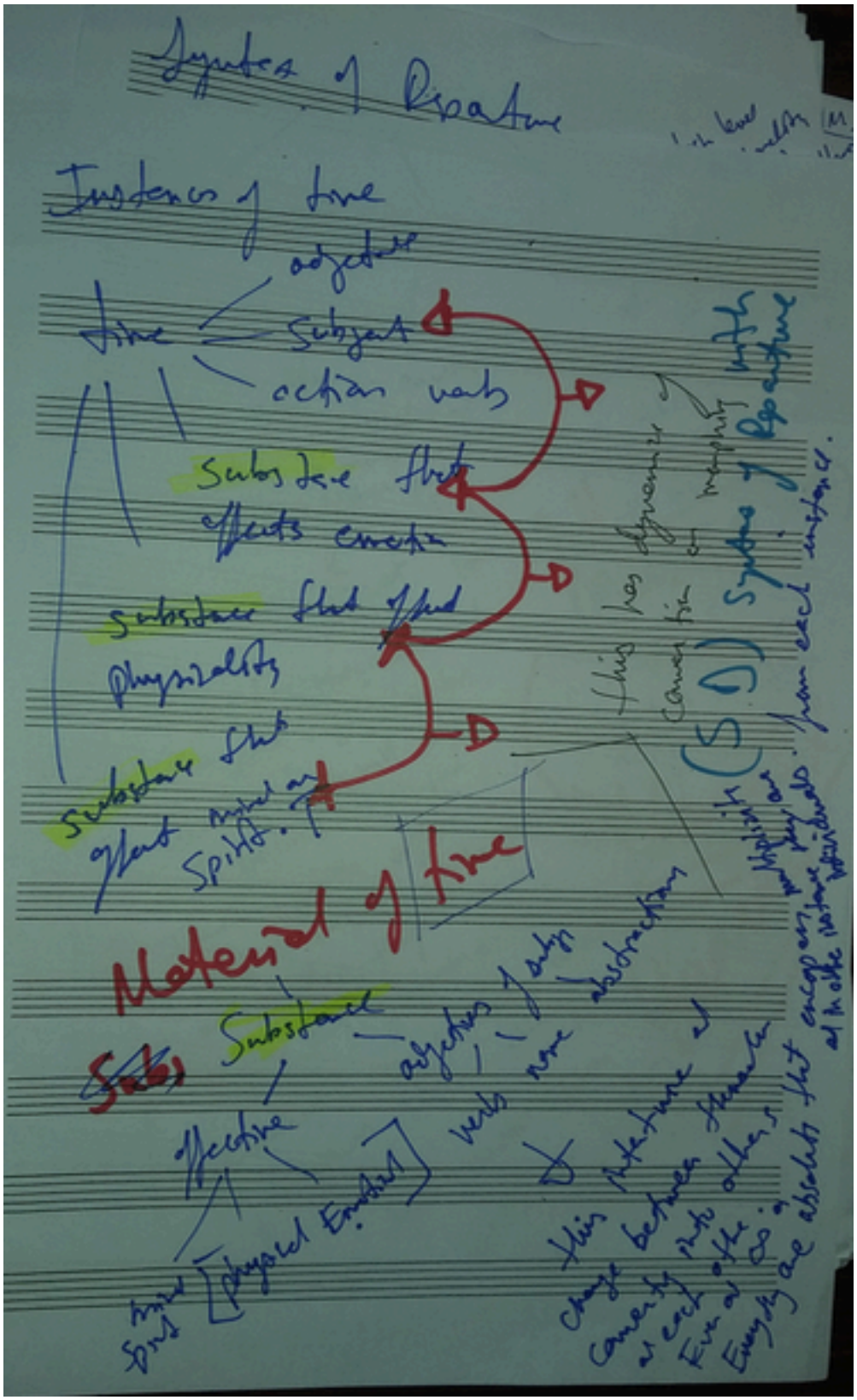
Δ reality time of our consciousness

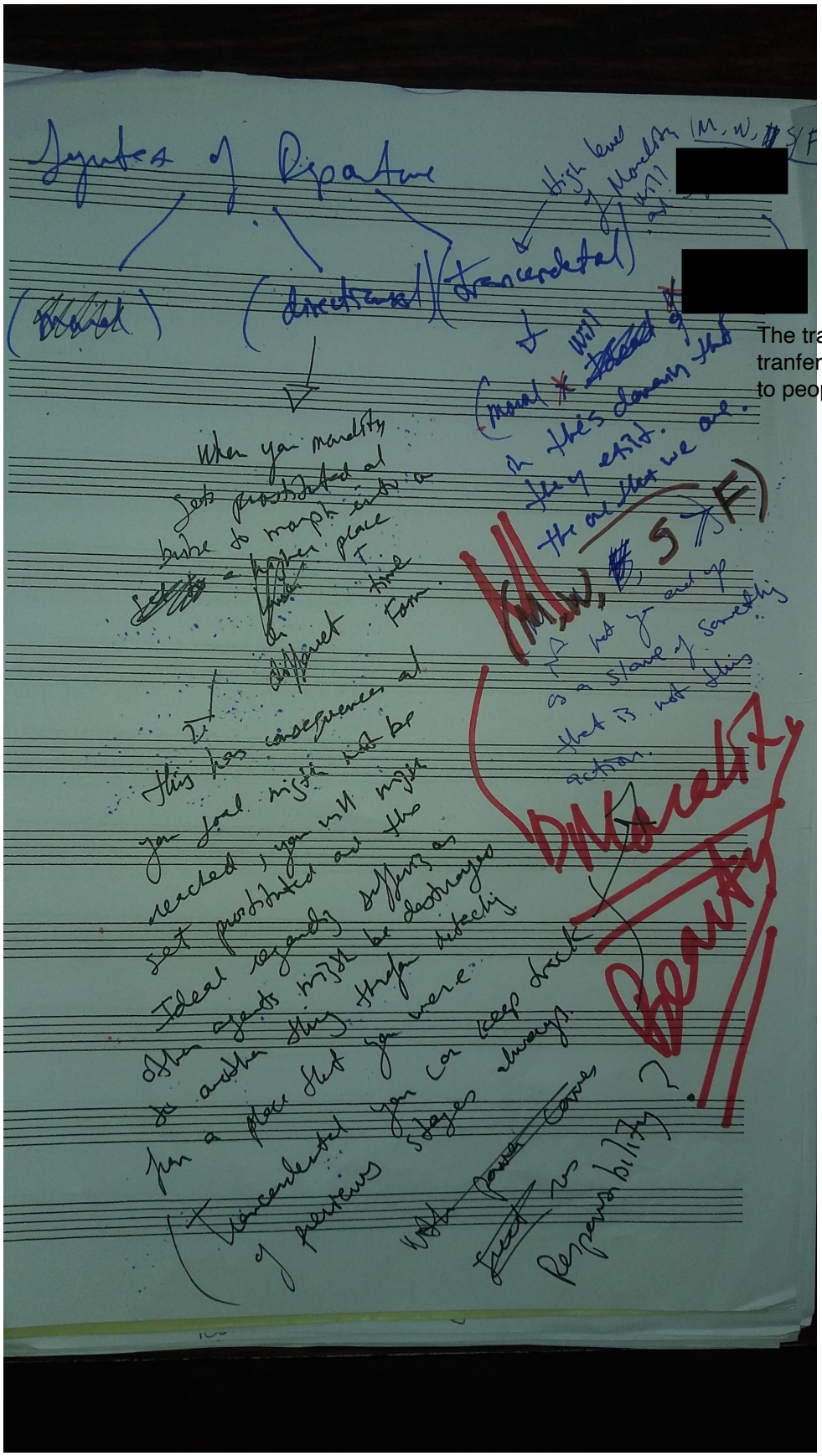
Now ... Newton?

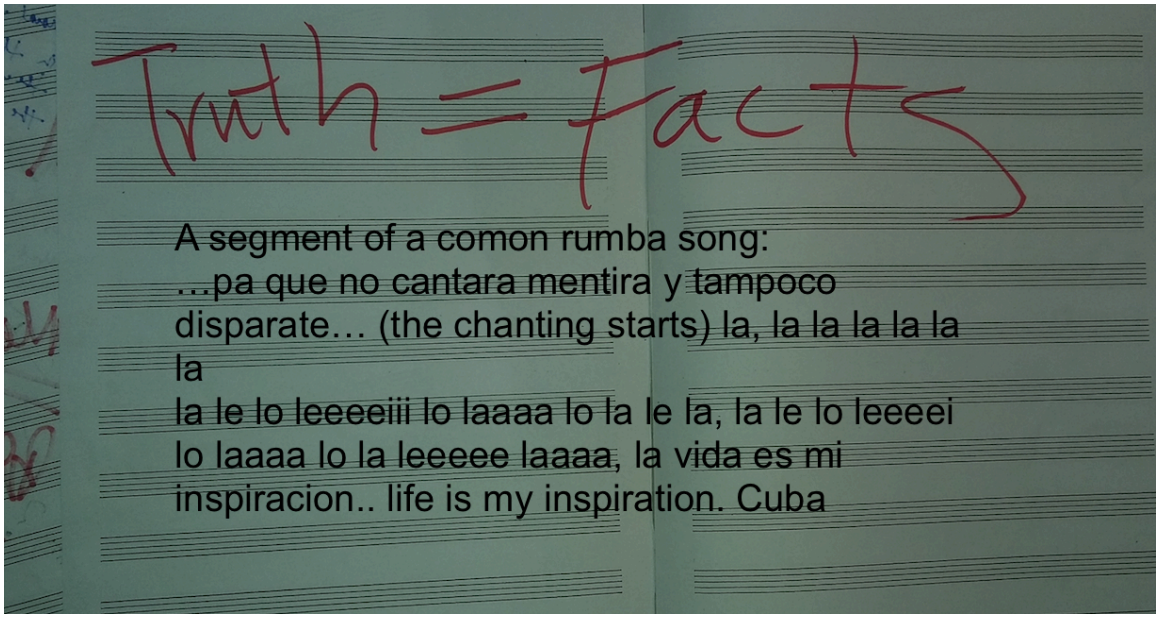
Einstein conception of emptiness and could be correlated into thinking that it writes a curiosity from understanding and this previous symbol which if not acknowledge by definition could be taken as just and have qualities of departure.

Here is a place
time is always
Here is each
dimension where
things related to this will go.
Subjects we are in time
Nature or in always
etc. Ever is another mistake
were things
we select them
go

If will never have pen pen.
your pen pen will be in never.
will always have pen pen
If will be in always
your pen pen
Work Ever is time Eternity
in always or -

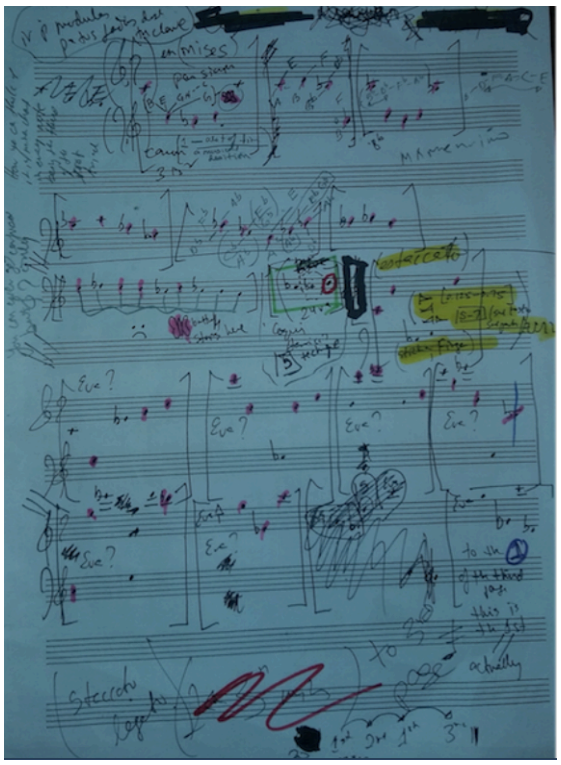

Systems of Reality
Instances of true
adjective
time
subject
action verb
Substance that
effects events
substance that has
physicality
substance that
effects mind and
spirit.
Material of time
Substance
adjectives of substance
verbs more abstraction
effective
Mind
Spirit
Physical Emotional
this interface of
change between elements
currently into others
or each other.
Everything is
Everything are absolutely that
(SOI) System of Reality
this has
alignment or
connection
multiple
multiply and
from each instance
of the other instances

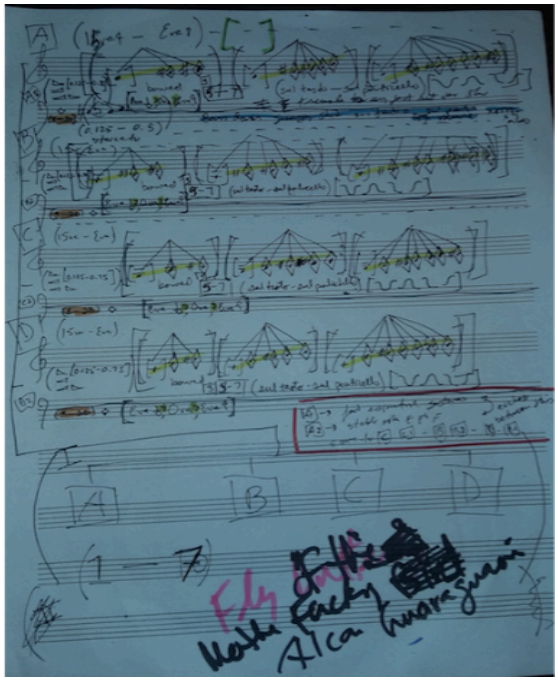

Signatures of Departure
(Material)
(Immaterial)
(Transcendental)
[redacted]
[redacted]
The tracendental power tranferences given to people with high morality.
Beauty

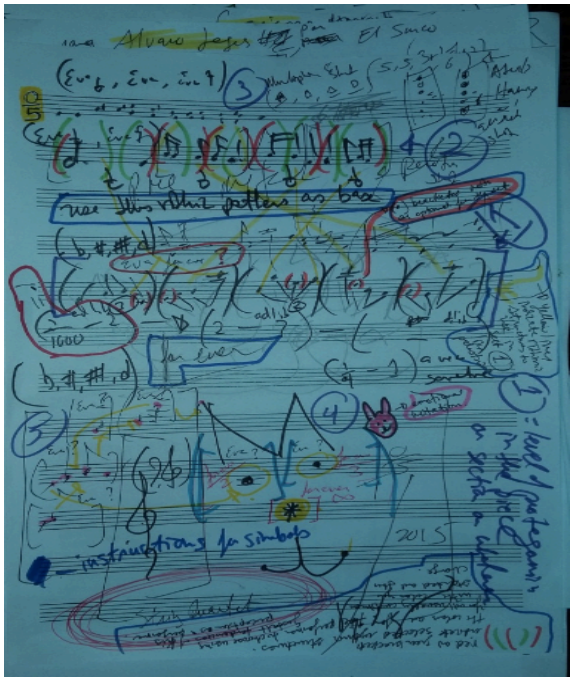

Truth = Facts
A segment of a comon rumba song:
…pa que no cantara mentira y tampoco
disparate… (the chanting starts) la, la la la la la
la
la le lo leeeeiii lo laaaa lo la le la, la le lo leeeei
lo laaaa lo la leeeee laaaa, la vida es mi
inspiracion.. life is my inspiration. Cuba

Meta Conditional Music.

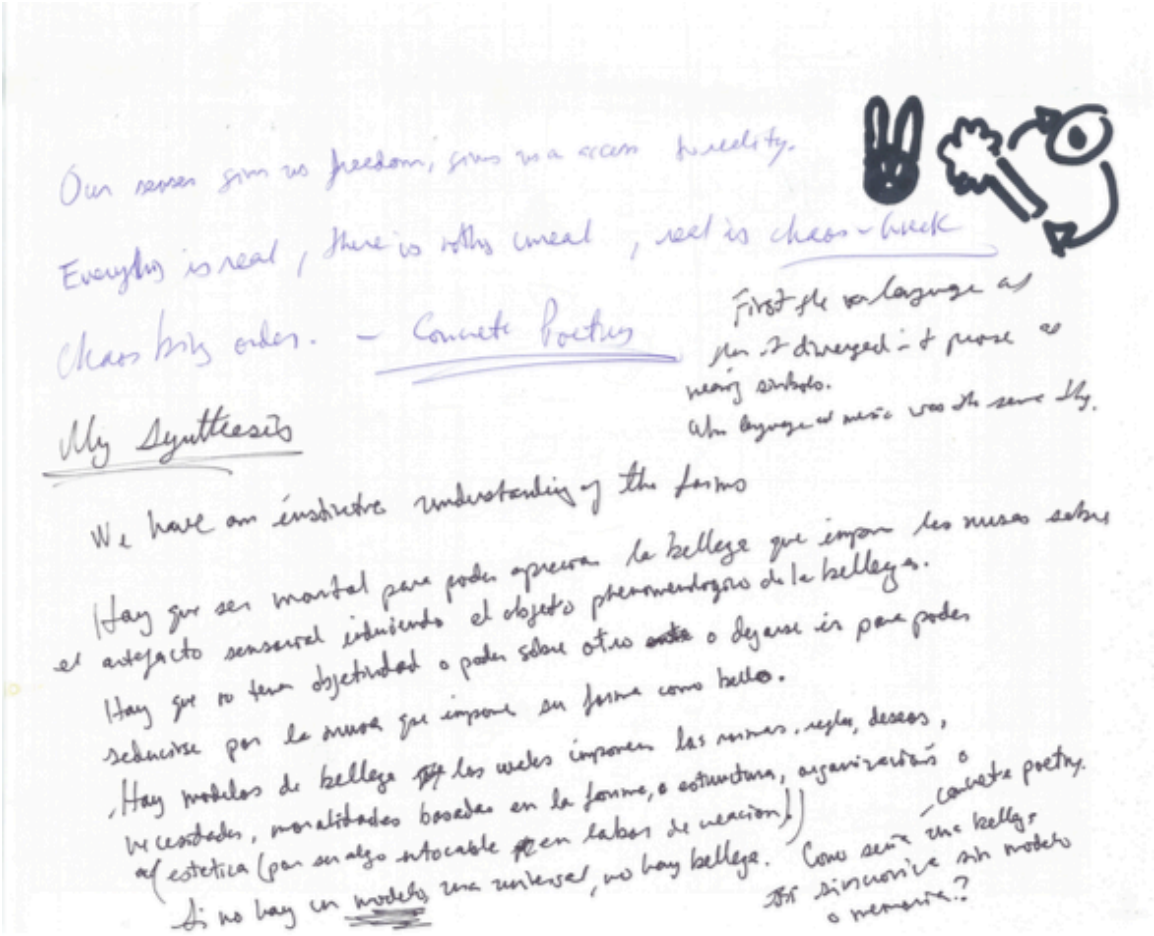
Music based solely in the genuine conditions of the moment. Something like me being the system and … outputing the signal or whatever like this…" The second and third page is made with algorithmic instrumental music.







Sculpt the non temporal soundscape with amplitudes-- this is another layer of the sculpture-- This is something else to explore, not intended with ---

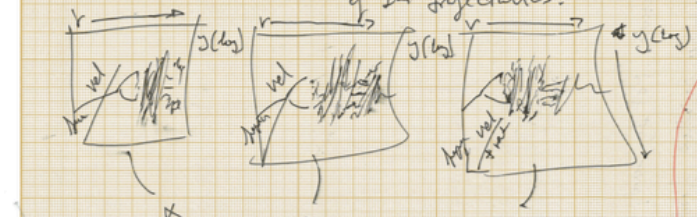

Our senses give us freedom, gives us a crean hereality.
Everything is real, there is nothing unreal, real is chaos-free
chaos has order. - Concrete Poetry
My Synthesis
We have an instinctive understanding of the forms
Hay que ser mortal para poder apreciar la belleza que impone las musas sobre
el artefacto sensorial intuiendo el objeto phenomenologico de la belleza.
Hay que no tener objetividad o poder sobre otro o dejarse ir para poder
sobrevivir por la musa que impone su forma como bello.
Hay modulos de belleza que las reglas imponen las normas, reglas, deseos,
necesidades, moralidades basadas en la forma, o estructura, organizaciones o
al estetica (por su algo intocable en saber de creacion)
Si no hay un modelo una universal, no hay belleza.
First the language as
pen & divergent - & prose as
meaning symbols.
Then language as music was the same thing.
- concrete poetry.
Como sería una belleza
sin sincronía sin modelo
o memoria?

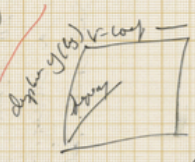
To make a spatialization with the logistic in space we need 3 logistic maps.

3 function parametric complex of equations
of discrete difference map – interpolate with spline, sine, or lines.

1st way to produce a 3D Dynamic Chaotic Synthesis in Space.

This will create a form in space that is authentic to the logistic application, this Topological object will map into different homeomorphisms with the explosion of x y z or the r coef of x,y,z. change dynamically without going to its negative values to preserve space for raw art and go crazy completely with negative space. The asymptotic limit should be put to the explosion of the trajectories.



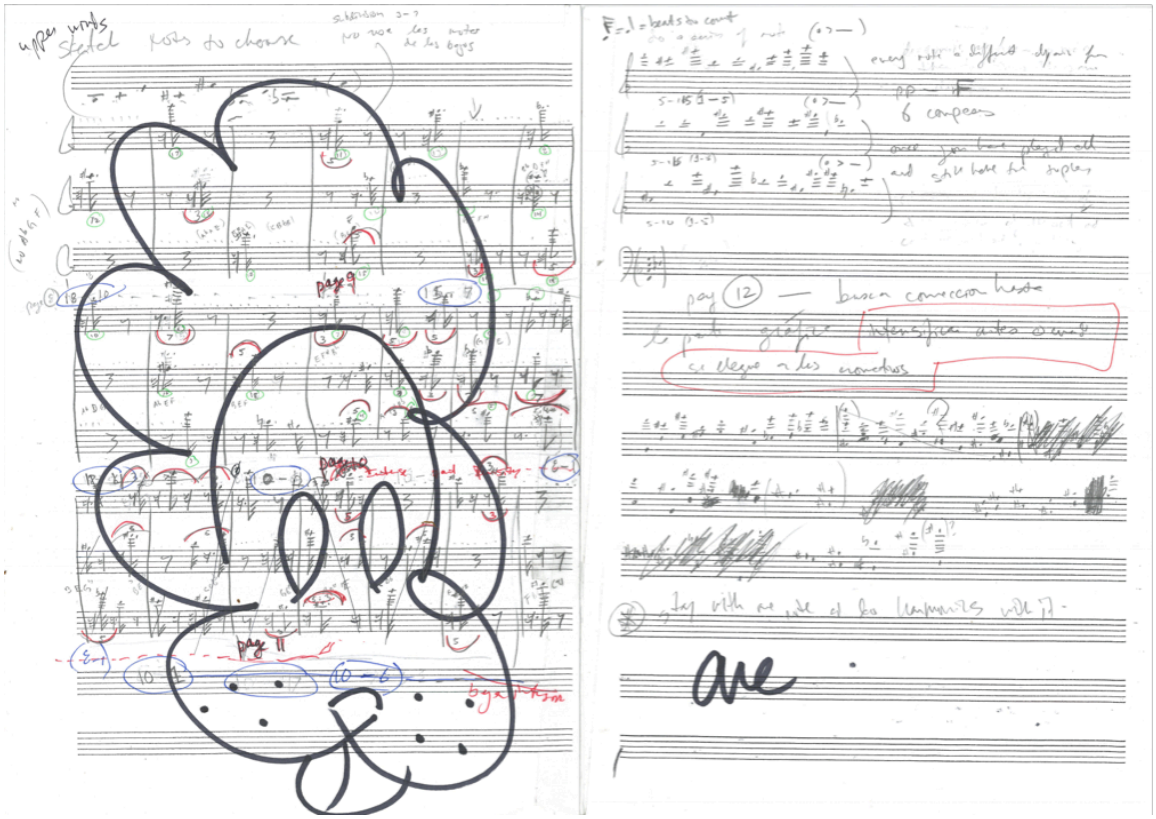


x = r coef
y = displacement of objects
z = frequency
all synced in a Medium

2nd way to produce a 3D Authentic Chaotic spectral Form.

Dynamic Chaotic Synthesis in Space

There should be an Axis to draw perceptually the forms in space like the vectors of the x plane.

Differentiated Sound objects should be considered Because frequency components of that are the same lets say 440 Hz in Sound object A at point [0.5, 1.0, 0.75] with another sound object B that has a 440 Hz as well in position [0.125, 1.05, 0.25] will have problems differentiating for one sound objects to the other there for some should be a way to differentiate as much as possible Spectrally from one Sound object A to sound object B, different frequency ranges would be an option. esp frequency a, b, c with figure d, f, g, in order position will be perfect to try to produce differentiation of position of objects in space using the limits of latency jittering dynamics of the physical world.

Novelty is always the necessary condition of enjoyment. Freud

“Don’t play what’s there, play what’s not there” MILES DAVIS

Play the unknown. This phrase suggest a liminal

avant-garde neuances in Forms needed; The Freudian state in the decoding state of a unknown seen as a process to achive a tension release and then become a process of gratification as the repetitive compulsion concept.

And we are fucked more

))…((or))> <((or))∞((or))~((back an forth “Miranda Julie”

or less because he said that, and I don’t want to know how funky you can get.

Here there is no contradiction of the pleasure principle: it is evident that the repetition, the rediscovery of the identity, is itself a source of pleasure.

"… an instinct would be a tendency innate in living organic matter impelling it towards the reinstatement of an earlier condition, one which it had to abandon under the influence of external disturbing forces=a kind of organic elasticity, or to put it another way, the manifestation of inertia in organic life"

"This conception of instinct strikes us as strange, since we are accustomed to see in instinct the factor urging towards change and development, and now we find ourselves required to recognize in it the very opposite, viz. the expression of the conservative nature of living beings. On the other hand, we soon thing of those examples in animal life which appear to confirm the idea of instinct having been historically condition.

"But we may first be tempted to follow to its final consequences the hypothesis that all instincts have as their aim the reinstatement of an earlier condition. If what results gives an appearance of 'profundity' or bears a resemblance to mysticism, still we know ourselves to be clear of the reproach of having striven after anything of the sort.

If then all organic instincts are conservative, historically acquired, and are directed towards regression, towards reinstatement of something earlier, we are obliged to place all the results of organic development to the credit of external, disturbing and distracting influences. The rudimentary creature would from its very beginning not have waned to change, would, if circumstances had remained the same, have always merely repeated the same course of existence. But in the last resort it met half bin the evolution of our earth, and its relation to the sun, that has left its imprint on the development of organisms. The conservative organic

instincts have absorbed everyone of these enforced alteration in the course of life and have stored them for repetition; they thus present the delusive appearance of forces striving after change and progress, while they are merely endeavoring to reach an old goal by ways both old and new. Vintage SEX. This final goal of all organic striving can be stated too. It would be counter to the conservative nature of instinct if the goal of life were a sate never hitherto reached. It must rather be an ancient starting point, which the living being left long ago, and to which it harks back again by all the circuitous paths of development. If we may assume as an experience admitting f of no exception that everything living dies from causes within itself, and returns to the inorganic, we can only say ' The goal of all life is death' and casting back, 'The inanimate was there before the animate'

The perfect tension release of music- Perfect orgasmic sex ±

"The tension then aroused in the previously inanimate matter strove to attain an equilibrium; the first instinct was present, that or return to lifelessness." (the creation of the conciseness from nothing or lifelessness)

"The living substance at that time had death within easy reach; there was probably only a short course of life to run, the direction of which was determined by the chemical structure of the young organism. So through a long period of time the living substance may have been constantly created anew, and easily extinguished, until decisive external influences altered in such a way as to compel the still surviving substance to ever greater deviations from the original path of life, and to ever more complicated and circuitous routed to the attainment of the goal of death. The circuitous way to death, (Orgasm), faithfully retained by the conservative instincts, would be neither more nor less than the phenomena of life as we now know it. If the exclusive conservative nature of the instincts is accepted as true, it is impossible to arrive at any other supposition with regard to the origin and goal of life.

The postulate of the self preservative instincts we ascribe to every living being stands in remarkable contrast to the supposition that the whole life of instinct serves the one end of bringing about death. A Resolution, no Complete Serialism!!

?? equilibrium = death = attractor = goal in systems.

organic = sound objects = life = organized structures that have characteristics.

Musical pieces strive to achieve its death. Its absence

created its need to exist and its need to go to its lifeless form striving through deviations of its life after its creation. The deviations are led through instincts. /Instincts of a creator in a specific situation?

"the theoretic significance of the instincts of sexy shit self preservation, power and self assertion, strives to nothing, seen in this light; they are part-instincts designed to secure the path to death peculiar to the organism and toward off possibilities of the return to the inorganic other than the immanent ones, but the enigmatic struggle of the organism to maintain itself in spite of all the world, a struggle that cannot be brought into connection with anything else, disappears. It remains to be added that the organism is resolved to die only in its own way; even these watchmen of life were originally the myrmidons of death. Hence the paradox comes about that the living organism resist with all its energy influences (dangers) which could help it to reach its life-goal by a short way (a short circuit, so to speak); but this is just behavior that characterize a pure instinct as contrasted with an intelligent striving.

if you want to die then why you don't want to die?

There is a group of instincts that care for the destinies of these elementary organisms which survive the individual being, that concern themselves with the safe sheltering of these organisms as long as they are defenseless against the stimuli of the outer world, and finally bring about their conjunction with other reproductive cells. These are collectively the sexual instincts. They are conservative in the same sense as the others are, in that they reproduce earlier conditions of the living substance, but they are so in a higher degree in that they show themselves specially resistant to external influences; and they are more conservative in a wider sense still, since they preserve life itself for a longer time. They are the actual life-instincts; the fact that they run counter to the trend of the other instincts which lead towards death indicates a contradiction between them and the rest, one which the theory of neuroses has recognized as full of significance. There is as it were an oscillating rhythm

in the life of organisms: the one group of instincts presses forward to reach the final goal of life as quickly as possible the other flies back at a certain point on the way only to traverse the same stretch once more from a given spot and thus to prolong the duration of the journey.

This duality is also seen in Platos definition of Beauty were there has to be an ugliness or the opoosite of beauty interacting. This definition of Beauty being a dynamic is expressed after in this Thesis. r

"Higher development and retrogression alike might well be the results of external forces impelling towards adaptation, and the part played by the instincts might be confined in

both cases to retaining the enforced changes as sources of pleasure.

The development of man up to now does not seem to me to need any explanation differing from that of animal development, and the restless striving towards further perfection which may be observed in a minority of human beings is easily explicable as the result of that repression of instinct upon which what is most valuable in human culture is built. The repressed instinct never ceases to strive after its complete satisfaction which would consist in the repetition of a primary experience of satisfaction: all substitution- or reaction-formations and sublimations avail nothing towards relaxing the continual tension; and out of the excess of the satisfaction demanded over that found is born the driving momentum which allows of no abiding in any situation presented to it, but in the poet's words 'urges ever forward, ever unsubdued' (Mephisto in 'Faust', Act i. Faust's study.)

"Thus the Libido of our sexual instincts would coincide with the Eros of poets and philosophers, which holds together all things living."

(Hume, creation of knowledge, causality etc… a-synchronicity)

"repetition compulsion"

Economy

a system
money
culture

organization strategies

and organism
a pyramid of power distribution
therefore and output, therefor an aesthetic, art

Which aesthetic would you like in music.

Morality is in the body

The only way you will not be relative is if you feel unwanted pain or suffering linked to condition and the body as well as the agency of the human.

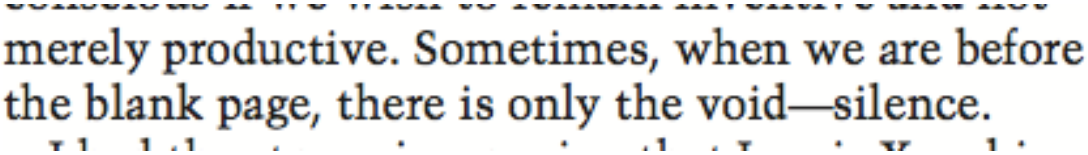
This is a universal. What you don't like you don't like and period.

Chaos related to Philosophy and Etymology.

This next paper is an outcome of this research on Chaos starting from the point of view of Greek mythology with relations to Formalism and Structuralist views as well topics like concrete experience or primitive consciousness and necessity, limits and suffering as a point of departure. Correlations were found with imaginary numbers and mathematical impossibilities, the unknown known and the meaningfulness of the word in reality being the only reality.

Michael Focault

"It is not man we set in the place of God, but anonymous thinking, knowledge without subject, theory without identy."


merely productive. Sometimes, when we are before the blank page, there is only the void—silence.

Gerard Pape.

Roy Fernando Guzman Rodriguez
Oct 17 2015, Brussels Belgium

Theories of Creation and Extraction:

"… space in pre-scientific thought. There are two ways of regarding concepts, both, which are indispensible in understanding. The first is that of logical analysis. It answers the question. How concepts and judgment depend on each other?
"But this certainty is purchased at the price of emptiness of content. Concepts can only acquire content when they are connected, however indirectly, with sensibilities" - Albert Einstein

I

- Saint John - There was God and beside him the {Form,Logos,Word}. The word became God.
- Einstein - Emptiness
- Jacobson – Form-Word as Art
- Lacan -"Other"- dependent source
- Bombelli – Unknown.
- Guzmán - Unsignfied - (_____), "Unnamable (Who,What,Where,How,When, {Which}, Whatever)" "Concrete Nothingness" "Concrete Everything" "Concrete ____" "Concrete ... "
- John Cage - "silence" "chance" "whatever-happens = wh"

So if god is beside the word, it (became/multiplied/convolved) with it (the word), the reasoned word, and it became verb. Did it multiplied itself or rooted itself to become a verb and then multiplied itself to become the human form, maybe referring to exponentials or multiplications like the use of imaginary number but used in the system of complex numbers were multiplying itself with the friction of the conventional coordinate system creates the **divine** circle of Aristotle?

II Verbalisation

- Saint John– (God/Word) became or used an agent to convert it (the/to) (verb/action/adjectivized as the verb)
- _____
-
-
-

- Guzmán – “Adjectivization Process” as mentioned in "Syntax of Departures- Extraction Method". A change in its morphology from Unsignified to consciousness not in an amorphical state but graspable by sentient mechanism.
- John Cage – wh * wh = 0/chicken ± more or less, √-(o/chicken) = wh
  I don’t know why this is important but it is. A formalized take of silence in a humano-centric vision were for the listener becomes eidetic . Johnny is not Depth. Depthness is the state of silence so it does exists.

[redacted]

III – Creation or Aknowledgment of the Material that exist or extracted

- Saint John – to the human-flesh-material- the Jesus-from the light of alpha or every-thingness to the Darkness-The Material.

- _____
- _____
- Guzmán – The relevant forms or substance that the syntax of departure has achieved as an output of Synthesis or Extractions through Syntax Of Departures. It could also be Hamiltichupian, it can be Rebencayuistical, it can be Cachambilistialy or anything else that is expirienced.
- John Cage = 0/chicken, chicken * {chicken,...E^[0.0…1.0]^(amount of dimension of this existence)}, it will be in this domain => 0/chicken or the multiplying of something with a chicken multiplied with another instance of a chicken maybe doing something else like singing or something in a specific moment and him having in that instance what he had, a beard, and only when the wind blows down and the crickets are criiik, the "{negative|SD(syntax of Departure}" symbols are used as agents to ignite the extraction to multiply or root into a human-dimension variables and create John Cage more or less. I don’t know what John Cage was doing in that instance or what he found on the grass but he has found something and lets leave it at that to not have more variables taken into consideration to integrate or exponentially raise to John Cage^something that i don't know, as we will talk later. This are things that Raffael Bombelli probably took into considerations in his own field. This

is to avoid certain considerations as the friction of this _____ or “i” thing adejctivized, verbalize and nominalize with their different dimension with the conventions of this dimension and our Unpeujelum that attach us and that to reality. In Bonbelli’s case number theory or mathematics was his dimension.

“But no logical investigation can reveal this connection, it can only be experienced. And yet is this connection that determines the cognitive value of system of concepts ” Einstein

Roy F Guzman Rodriguez- {SD} √-
Syntax of Departures =

- SD ("(_____) {{+,-,++,*,^,÷,√,...} _____ (action/verb S.J.B.)|_____ _____|(Adjectivisation R.F.G.)('_____),...})=> E = Existence
- So if (|BUNNY-root|√±___)= E^(BUNNY<E) ± ", if you take the (bunny-root√±____ = E^bunny ±), so God = (E*E) = ____, so ____ * ____ = ?, so ? * ? = !, ! * ! = something that equals that. Etc.
- The (_____) represents the "concrete unknown", maybe “concrete nothingness” who knows? which could be anything, everything, nothing, "Humbling State", Ignorance or a decorrelated state of non understanding which is needed for Syntax of Departure to connect with the |_____ to give you Forms from _____.

EXISTENCE^∞^- | E^∞^-^...

Roy F Guzman 2015, Brussels, Belgium
This last thought abouve is very interesting. This was the source or fire, that ignited the curiosity of the 0/chicken of John Cage. This symbol has been used before by Leo Brouwer in one piece were he used 0/2 as a meter. This exists. Is not 3/0 or ∞/64. All of these are different spaces that are already positioned in a Syntax of Departure way in order to extract or inhabit at least consciously. Certain derivations could be made for is usefulness in this human-dimension or consciousness dimension.

The symbol of Giacinto is a circle and a horizontal line below and then his name I concatenated it with this symbol. In a Syntax of Departure process this related to 0/2, or 0/chicken or anything else. This has moral implications as well as maybe some political and social solutions to the problem of monopolization of knowledge or material. The social are that of equivalence or equality, and the moral is what this statement before means in society regarding the value of each individual and anything even a stove for example 0/stove is something very specific ;).

This is just a joke to make one acknowledge the depth of this concept

regarding possibilities of a Unification Theory and the consideration of everything in modern thought not only what is considered as the living. This concept was surprising to me to have aknowledge it from a mathematical and semantical point of view and then have the experience of acknowledging it in Chamanism in Latin American Native Cultures and other cultures as in Africa.

If you consider ∞, then what is ∞/2? I don't know!!!!!!!! Then what is ∞/245.3 = ??? I don't know, but is definitely different, ;). If this is so, and there is a difference between this two, lets call them spaces or dimensions, it means that the infinitesimal conception of reality as we know is true and there is a perfect place for every one. So 0 which assimilates to _____ in a symbol and is associated with the sacred circle of Aristotle, that in essence is impossible to be completely understand, therefor associating it to the sacred, maybe I can live in 0/Roy F Guzman were this dimension and space is made specially for me. If you take 0 and a division / of my self, that will give Roy F Guzman. This is the same notation as the E^(1/Roy F Guzman) were existence is discretized in Roy F Guzman in order to geometrize my existence. So this might mean that 0/Roy F Guzman is a space that I inhabit and is special to me. This is what I extracted from the symbolism of Giacinto Scelsi.

A paraphrase of **Jenín**, a defunct friend of mine:

"There is cake for everyone"

Philosophical Derivations:

Adjectivisation, Rebencayú, Cachalimbos, Hameltichupis, Unpeujelum …

Adjectivisation can also be a change of a substance to another by nominalizing it or adjectivizing it but it was meant to extract, create, acknowledge or all of them at the same time. The concept of Hameltichupi, Rebencayú and Cachalimbos are specific in essence and content. This are the actual phenomenological or concrete seemingly pseudo-amorphical in _____common language description objects that we experience in an concrete-experiential "language"(?) or experience or _____. The problem and paradox lies in my nominalization or adjectivisation of this. Does this substance changed because of my nominalization or adjectivisation of it, or does it still has its essence with it having the names that they have now?

Hameltichupi

Something that we can only perceive or feel but we can't name.

Hambuletupi

Something experienced more than one time but you can't name.

Cachalimbo

Object, concept, knowledge or information known thanks to experience through an entity with language but with out a word that defines it.

Renbencayú

Is that which has or obtains a correlation between one of the previews objects or any other unnamed object with specificities namable by our relations and the physicality. This can be a repercussion because of an adjetivisation of directional cachalimbos with specific functionality. This can be only adjetivized or only mention by its function but its name not named because of reason of perception and rules of our physical or mental reality that make this nominalization imposible like ∞/2. Only with the creation of a name for ∞/2 this could be nominalized therefor creating it by means of adjetivization and its friction with conventions of our reality, physical rules, norms and what we perceive with the help of technologies to be able to experience its dynamism with our reality. I will call it **Sucurucutrú.**

The Rebencayú is interesting when the experiments are the infinitesimal shown itself as what it is, a complexity of variable or substances that are the ones that made the discernment that everything exist already and it is only an extraction. This last sentence is debatable because of the uprising of the **Unsignified** which relates to the pure synthesis in a multi-dimensional or multiple-domain output with the use of Syntax of Departures.

The duality of Extraction or Creation is something still in debate even when thinking about Synthesis Theories of Hegel and The Awe Logic.

Epistemological Theory

Three ways in which we can get information or formed material.

The Other Logic - Through the intervention of the Others.
The Good Logic - Autonomous information through a connection to the Good directly which is also related to universals of the senses and **The Unsignified.**
The Snake Logic ~
Synthesis Hegel – Synthesis and Antithesis.

Knowledge comes from Poetry.

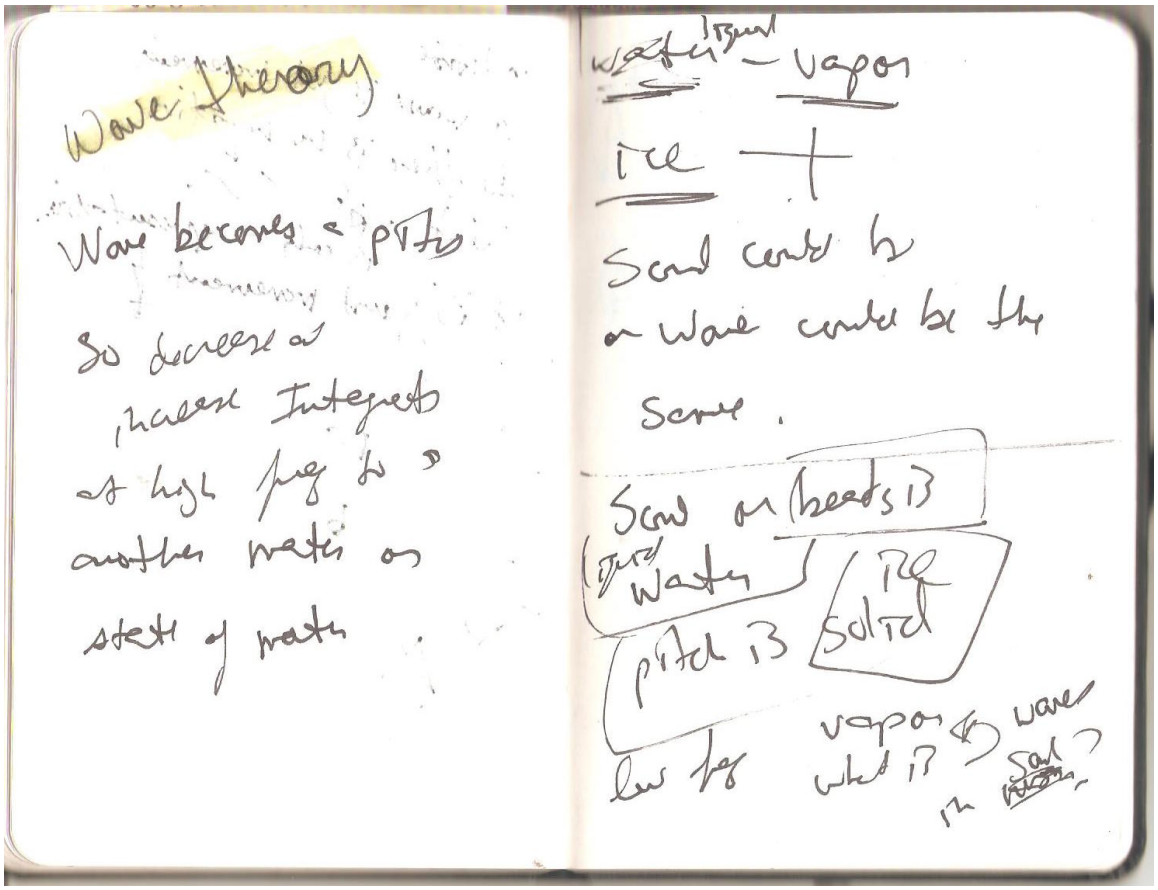
r

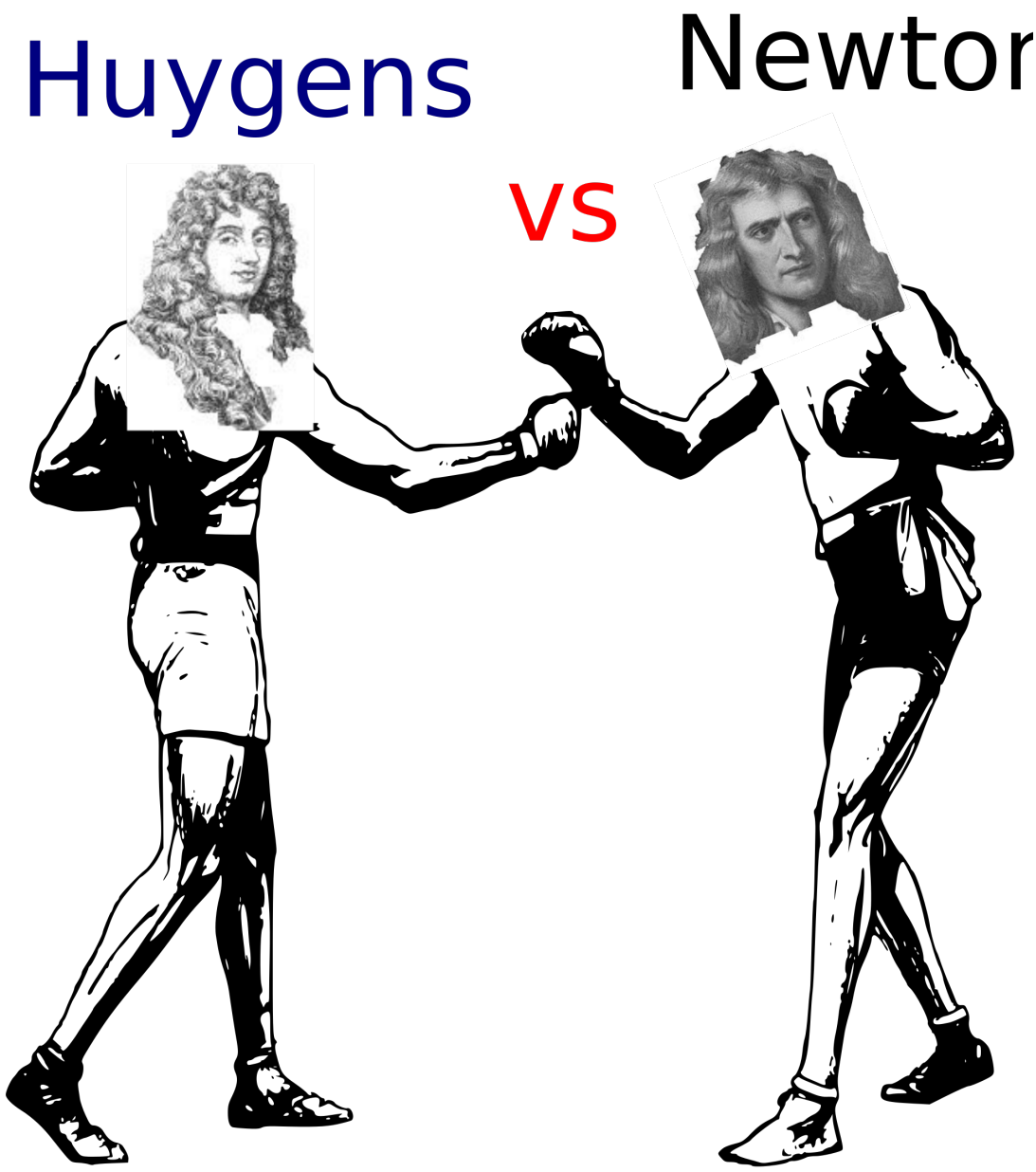
Unpeojelum

Is described as sentient mechanism of a complex or entity, the attachment of a complex to their *x* reality, *x* being the dimension that with the sentient mechanism or attachment to their reality or surrounding or environment becomes or has its existence to the complex with the Unpeujelum.

This has a chicken and the egg paradox, but even in here you could find the beginning. It lies in the decentralization of the individual, **the humbling of oneself.**

SO a little thing from the Internet explaining this dudes rivalery





http://www.slideshare.net/VictorOribe/light-16117090

So we are the DA converters in our domain or dimension that renders reality, as we know it.

So a wave is a wave is a wave is a wave right?

So if a wave is only a stream of different pressures and somehow we can feel this pressures with our senses specifically when it decreases and increases in slow frequencies then a fast frequency sine wave in which we can not perceive

differentiated decreases of low pressure and high pressure will become pitch or a false approximation of what it really is?.

And so on for all the other senses and (vibrational/matter/reality/and whatever there is?).± i and so on… ?

A sine which is consistent and periodic at higher frequencies than 60± makes or derives an abstraction of itself becoming pitch, this is an assumption regarding "creation". Is this a false rendering of our limit of our listening apparatus that can't, for example in pulses, discretize from one pressure point to another of the beating and the length of the wave? or is it a material that is created from this dynamics of the wave? or is reality somewhere else and we are just trapped in a mass of residual material that our real-to-human-centric-converter, rendering mechanism or Unpeujelum are capable of receiving? Is this a residual matter generated from the waves specifically for us to receive this reality? So reality is invented through our different rendering delta of our senses juhn? I don't know but it is interesting.

Imagine a Digital to Audio converter. So you are the apparatus or Digital to Audio Converter that is getting feed by a lot of waves that sometimes are extremely complex and of at all velocities. If you are a rendering apparatus, which has different senses to differentiate different types of waves, and if sound waves are not connected to light waves which I doubt, then pitch is a matter state of a high frequency wave. So what can be matter thinking in this terms? This is a hypotheis using similituds to get to the thought of pitch being a matter.

dr/dt = Reality rendered with our delta, asynchronic delta or synchronic delta? regarding a theory of relations or a structuralist view were reality is only made through relations. Does reality has to be a derivative?, If it is not then it will be a line world? I don't know. But is interesting
d^2/dt^2 is another dimension or reality? or derivation from this reality for other beings to interact with?
What would be d^3r/dt^3 or d^nr/dt^n, A SUPER DUPER REALITY WERE SOME WAVES ARE DANCING RIGHT? DEFINETLY

Lets keep drawing……..
so:

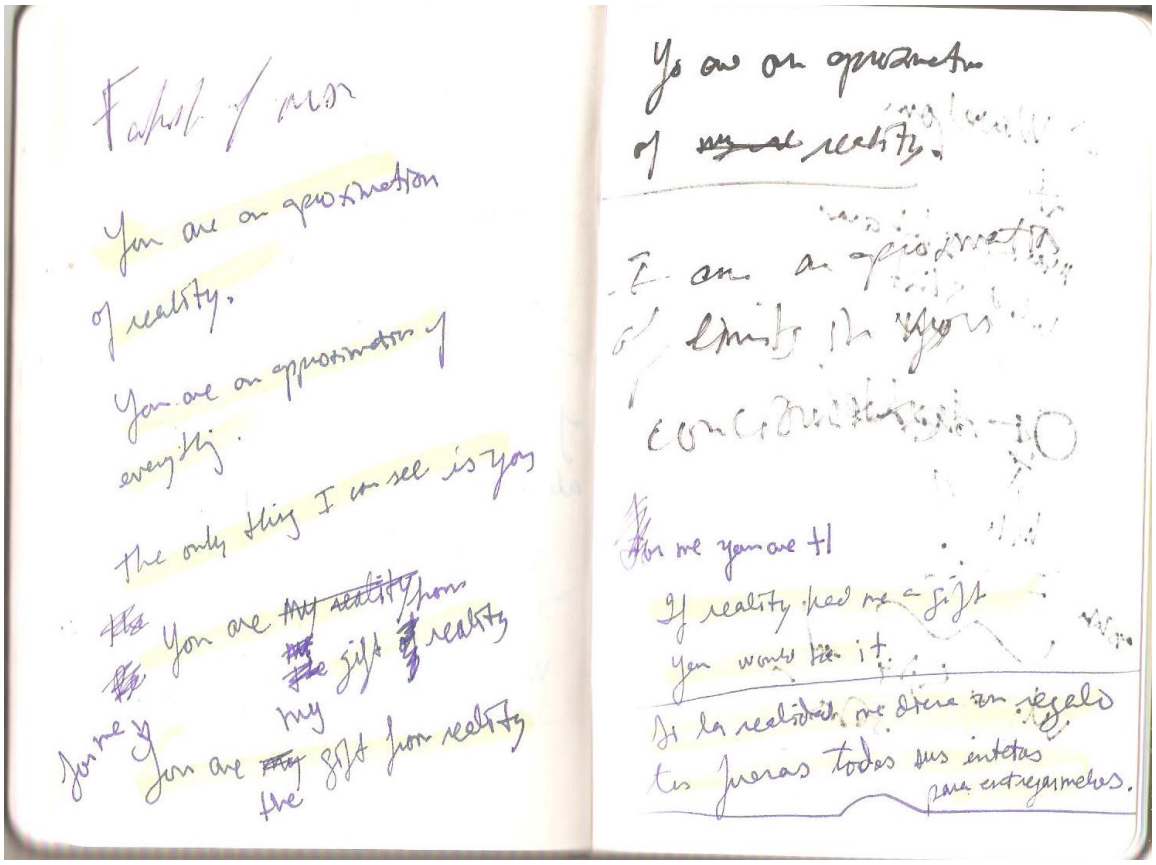
∫Rdt would be another dimension for other beings with senses to experience this domain or part of that reality is?

This will be a Super Duper Very Big Being that sees us as a little drop or something like that. Like a giant that is soooooo bIG that cannot see all of us here beinig like what the fuck is happening here.

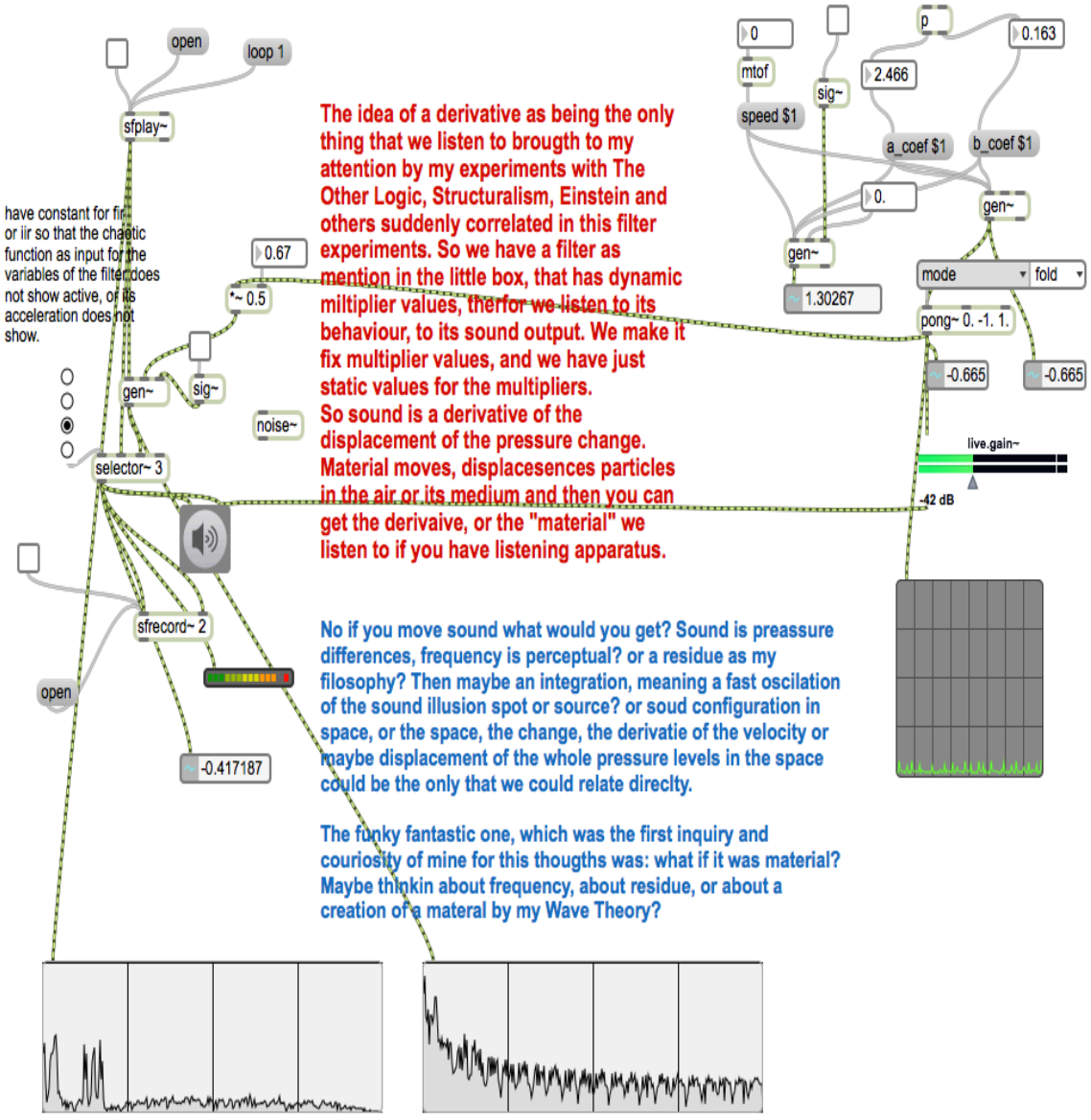
So we are here ∑ always, this shit right here -> ∫ does not exists? or is it? I don't think so but we can talk about it. I believe Existence is in here ∑. Is it pretty that we are ∑R^2dt ± depending on the clave you are or something like that ±.

I am a piece of shit of a bunch wave forms and other shit they left when they went to other higher order derivative realities or some other pieces of shit from higher order realities and so on.

Filter with Dynamic Chaotic Coefficients and Static Chaotic Coefficients and other nice stuff


You are an approximation
of reality.
You are an approximation of
everything.
The only thing I can see is you
You are the gift from reality
You are my gift from reality
For me you are it
If reality had me a gift
you would be it.

This were some interesting thougth after acknowledging the filter coefficients being dynamic and being stable.s


open
loop 1
sfplay~
have constant for fir~ or iir so that the chaotic function as input for the variables of the filter does not show active, or its acceleration does not show.
0.67
*~ 0.5
gen~
sig~
noise~
selector~ 3
sfrecord~ 2
open
-0.417187
The idea of a derivative as being the only thing that we listen to brougth to my attention by my experiments with The Other Logic, Structuralism, Einstein and others suddenly correlated in this filter experiments. So we have a filter as mention in the little box, that has dynamic miltiplier values, therfor we listen to its behaviour, to its sound output. We make it fix multiplier values, and we have just static values for the multipliers.
So sound is a derivative of the displacement of the pressure change. Material moves, displacesences particles in the air or its medium and then you can get the derivaive, or the "material" we listen to if you have listening apparatus.
No if you move sound what would you get? Sound is preassure differences, frequency is perceptual? or a residue as my filosophy? Then maybe an integration, meaning a fast oscilation of the sound illusion spot or source? or soud configuration in space, or the space, the change, the derivatie of the velocity or maybe displacement of the whole pressure levels in the space could be the only that we could relate direclty.
The funky fantastic one, which was the first inquiry and couriosity of mine for this thougths was: what if it was material? Maybe thinkin about frequency, about residue, or about a creation of a materal by my Wave Theory?
0
mtof
speed $1
sig~
p
0.163
2.466
a_coef $1
b_coef $1
0.
gen~
gen~
1.30267
mode
fold
pong~ 0. -1. 1.
-0.665
-0.665
live.gain~
-42 dB

So frequency is the derivative of velocity, in other words acceleration. Rigth?

Multiple Times and Multi Dimensional Times

These times are more than bipolar. Here there is a relation of no antagonism or polar opposites. Asynchrony is not the opposite of Synchronism, it is only a negation the same as existence and no existence that is not the same as anti existence like it is usually used in quantum physics and astronomy regarding anti matter.

Now when we have a time were memory is used to have specific dynamics of synchronicity of the now and independent synchrony is only a cause for synchrony without memory then the only thing we can deduce of other synchronies is a synchrony based on a post-synchrony. This means one u-synchrony just to name it.

Here two terms: A-synchrony and U-Synchrony were the u-synchrony implies a memory of the future. The memory of the future could be a memory not seen or not lived before; maybe it could be the only option and the only possibility in this dimension.

When we talk about a U-syncrhony we have to take into consideration a delta for the memory of the future with out knowing the past as we in an a-synchronic state don't know the future.

The memory of the future could be a past anyway? I don't think so since the synchrony is the action and is the now.

When we talk about multiple times we are relating something more than the u-synchrony and the a-synchrony. In my terms a *x*-synchrony. The instance of the renderization of the now is pure synchrony or concrete synchrony. This would be a lack of memory, maybe a slavery state.

What is a 3-D time?
The best way to put this is with the *n-syncrhony.* There is the memory of the future u-syncrhony, the memory of the past a-syncrhony and the memory of the *n , or n-syncrhony*, the memory of the *x or x synchrony* and so on. Therefore it would be like living in a dimension with memory of the *future* of the *past* of the *n* of the *x* and so on

in any type of discretization of reality and any semantic meaning meant by memory in all its multiplicity of instances. This is also touching the grounds of a possibility of a Unification Theory with the tangible and intangible but imaginable reality.
We always live in the synchronic now everything else is memory of x u a or what ever.

What is the Synchrony of the x or x-synchrony? It could be a memory of an x and also a synchrony of what it means or represented by x. This definition of x is taken further forever in the Awe Logic Process.

A definition could be that the synchrony of x is the x taken as a entity were we know that the content is a semiotic or a symbolic form.

Questions regarding the consciousness of multi-dimensionality and multi-morphological existence of the being.

If the Egyptians did the Sphinx in 3 dimensions, why some of their drawings were made in 2 dimensions? Maybe they were relly bad drawings, or they like 2D, or maybe something interesting ;)

Possible solution:

The answer could be: Because they were conscious of the multidimensionality and multi-morphology of the being and consciousness. A hypothesis with this specific knowledge limiting us to this syntax of departure written so far is that the Sphinx could represent a higher dimension therefore morphologically different than the humans in 2 dimensions. This might symbolize a higher dimension of consciousness and wholeness with the realm of animals. The other trivial answer could be, is just an aesthetic choice, they just liked the animal bodies because they look cute :) .
Probably there are other solutions, but thinking about the human in 2 dimensions was enough for me to acknowledge the difference of this to the sculptures, the drawing and the Sphinx.

Cow of Beauty

This cow is for me.
A cow, got milk, and this milk is beauty. How you can have infinite beauty, by impregnating the cow always. Always to make her think that she has a baby therefor producing milk, therefor producing infinite beauty.

Love is a producer of milk, therefor beauty, therefor lovly sexiness, if you have love you have beauty. And were is the love or what is it? The cow looks pretty.

Love is an integration of a lot of dependency variables viewed with empathy. It could be an autocommit`ed slavery. Is base on animal instinct analogous to each condition also in a human-centric view, not only in animal's likes puppies or pets, which loves you very much.

The touché is important to a human-centric condition. Also money but being handsome and touché is awesome pussy. Maybe love can be generated through touchenes. I don't know.

touché

/tu:ˈʃeɪ/

exclamation

(in fencing) used as an acknowledgement of a hit by one's opponent.

- used as an acknowledgement during a discussion of a good or clever point made at one's expense by another person.
  "'You haven't contributed much, this evening.' 'How could I have?' 'Touché. I do go on.'"

This touché is a survival tool of our human condition now days.
Epistemological Theory from Aesthetics correlated with "The Good Logic". A nominalization to this convention of an accessible multidimensional theory of creation or extraction of new knowledge is accessed here semantically.

Epistemological theory

New knowledge comes from acknowledging poetry and from creating poetry, given the premise that art has an aesthetic value imposed by an a-synchronic society which is immanently meaningful with no excuses or side theories even in a society with a fast flux of Sigmund Freud's description of transferences, this is possible only with a given proportional delta that enables consciousness to analyze and or create. The friction is promoted through Syntax of Departures that brings and creates or both distinctively the material. The friction of the abyss or that _____ of the Unsignified with the conventions or the material at hand in any domain or dimension of the human-centric knowledge available will create the Synthesis a la Hegel but with an uncorrelated or Unsignified material, which could relate to "The Awe Logic Theory differentiating from the opposition dynamic, that the Anthitesis of Hegel propose with the Thesis in order to create this new knowledge. The Awe___ Logic is presenting another attitude for the Synthesis. A I Don't

Know attitude were

Humbleness

is acknowledge, were you embrace ignorance, were ignorance and limitness become as useful as a global historical knowledgeable intellectual in contrast to an immanent intellectual were his condition would be even extremely different to the fortunate student or academic intellectual. The proposition of another intellectual is stated. Another type of knowledge is acknowledge, the bum of the street is acknowledge as a sage of his condition, the @£%^£^%@^, are a sage of his, it or her own condition, the native of (his|her) specific culture is a sage of (his|her) condition, a baby is a sage of (his|her) condition, a bird is a sage of (his|her) condition, a perfume is a sage of (its|__s) condition, a potato is a sage of (its|__s) condition, a car is a sage of (its|__s) condition, a breath is a sage of (its|__s) condition, an atom is a sage of (its|__s) condition, you are a sage of your own condition, my computer is a sage of (its|__s) condition, running is a sage of (its|__s) condition, the reader is a sage of its condition, Everything or E as a variable of Everything, is a sage of [its,his,her, __] condition in a multiplicity of addresses or dimensions were [were,who,when,what,how] which are possibilities at least conventions gearing to a[n] Unsignified [were,who,when,what,how, [wereever,whoever,whenever,whatever,however, ___ever] are to derive that E^(Log base E to n), n=being the discretization of n from E, so n could be you, therefor pretty drawings, therefore the exponent (log base E to n). All of these are geniuses of their condition and acknowledging this

will bring a multidimensional possibility to the outcome.

There are levels of addresses, the Forms of Plato is the highest I have acknowledge so far below the Unsignified. The Object is below the singinfied of the Unsignified but not below the signifier of the Unsignified. The Object is aknowledge and exist with Senses/Unpeujelums therefore Language, above Senses/Unpeujelum-Language, the Unsignified. The above is referring to a position in semantics of the importance being not directional since directionality does not exist. It is just what came first or time oriented what ever I don't remember now. A destruction of the deity Chaos in language is the result of an autonomous view and independent view of a multi-dimensional reality acknowledging a multiple domain description, not a humano-centric one. Chaos is said to be a disrodely mass or something analogous deidified were everything is available in a Greek Mithological description of it. Where everything comes from. It might go beyond conciosness. The Unsignified is something else. In my acknowledgment of Theory of Creation we acknowledge Saint John Baptist God as being beside the Word - Logos – A-Semiotic Substance and then the action or the humanization, the verbalization, the Christ from the Logos or nominalized as a synthesis of the lower levels below the Unsignified. Christ is an adjetivisation of the word, a verbalization of the word, is action, that is how is described in the buble, the word became man. Before God the Unsignified. God is in language, beside the word. Afer I don't't know maybe something else, after that I don't know maybe something else and after that… now you get the point?

The material is the material, is an a-semiotic object, the art is

semiotic. Art is an action, is a verb, is changing with society, it depends on us.

So some acual topics of my previews Thesis

Formalism

"It is not man we set in the place of God, but anonymous thinking, knowledge without subject, theory without identy."

"Structuralism as a whole is based on upon view that such linguistics concepts, and those related to them, can serve to elucidate not only linüistic problems but also philosophical, literary, and social science problems, as well as problems concerning theory of science."

"We have to do with a concatenation of actions from which episteme must be prepared beforehand, and in which it may in each combination perhaps show a different face."

"It is indeed only this entirely changed terminology that gives us the feeling of being suddenly aware of living in a world other than that which we have hitherto imagined - in a world, not of individualities, of historical processes, of more or less as ashore (LEvi-Strauss), or an array of symbols _____.

"Barthe:
The goal of every structuralist activity, wether reflective or create, consist of reconstructing an 'object' in such a way that this reconstruction reveals the rules according to which the object functions… structural man takes what is given or agreed upon, takes it apart, puts it together again; this doesn't seen to be much… and yet this moiety, seen from another aspect, is decisive… creation or reflexion is not in this case a 'print' of the world that is true to the original, but is

real generation of a world resembling the first, yet setting out not to copy it but to make it explicable."

Definition of Strucuture:

" 'Structure' appears to be just yielding to a world that has a perfectly good meaning but suddenly became a fashionably attractive for a decade or so - like 'aerodynamics' - and during its vogue tends to be applied indiscriminately because of the pleasurable connotations of its sound. Of course a typical personality can be viewed as having a structure. But so can physiology, any organism, all societies and all cultures, crystals, machines - in fact everything that is not wholly amorphous has a structure."

An then I made a structure here, sukmi dicals of baby

Thoughts about Structure

Conventions of the meaning of structures:
- a structure is a combination of relations, in which the interdependence of parts (elements) is characterized by their relation to the whole.(totality). Structuralism as a whole is more than this relations behaviors.

Levi-Strauss repeatedly emphasize that the structuralistic attempt to discover 'order' of phenomena does not consist of imposing a preconceived 'order' or reality. It calls for instead of reproduction, reconstruction, building a model of that reality.

Concerning these description of structure we can assume that all the aproximations or theories regarding the creation of knowledge and discretization of information from subtances analyzed are derived from a creation at the same time as a extraction. It is a synchronic action of both in my opinion. From here and this the existence of this theories of creation are derived.

… Structure, it appears, **do not exist independently from the immediate context of their definition**; sociological, cultural-historical, anthropological, or economic definitions of structure cannot inductively lead to a general definition. To renounce an inductive approach, however, opens up wider possibilities, such as a **functional or hypothético-deductive approach**. The first is either differential or isomorphic; differential in the sense that every element of a structure (and a structure can also function as an element of a more comprehensive totality) **is defined by its opposing distinction** from all other elements, and isomorphic in the sense that two structures may differ entirely in

content but morphologically be identical. Such a functional approach both emphasize that 'structure' has to be seen in its context and points to the phenomena of synonymy (related in meaning) and homonymy (consonance , but different meaning).

This concept of definition by its opposing distinction relates to the Synthesis Theories of Hegel were the contrary or the a- is posed. The existence of something makes the opposite exist taking this definition into consideration.

The con

9
Unfoldings

Unfolding is a technical term for a beautiful idea. An unfolding summarizes all possible consequences of the most general possible perturbation. The concept is fundamental to the study of singularities [35, 49, 51, 203–208]. Unfoldings occur in the study of dynamical systems in two ways:

1. Branched manifolds describe the topology of the flow. Under perturbation of the flow they often remain unchanged. However, sometimes they change by adding one or more branches or by having some branches annihilated. Branched manifolds act in some sense like the *germ* of a flow.
2. The spectrum of unstable periodic orbits in a flow refines the rough description in terms of a branched manifold. Under perturbation, even if the branched manifold remains unchanged, the spectrum of unstable periodic orbits in the flow does change. In this sense, the spectrum of unstable periodic orbits behaves like the *unfolding* of the flow.

9.1
Catastrophe Theory as a Model

The important concepts *germ* and *unfolding* first appear in the study of *catastrophes*. We therefore begin our discussion of these ideas by reviewing the main features of catastrophe theory.

9.1.1
Overview

Catastrophe theory is a study of how the critical points (equilibria) of a family of functions are created, move about, collide, and annihilate as the control parameters in the family are changed. Catastrophe theory is important in the physical sciences because it facilitates reduction of complicated families of functions to simple canonical forms. For example, the Ginzburg–Landau canonical form for a potential $[V(x;\lambda) = -1/2\lambda x^2 + 1/4x^4]$ can be intuited on the basis of simple general arguments such as symmetry, instability, and bimodality. Catastrophe theory, its

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concepts, and its development will serve as a model for many of the features of dynamical systems that we will introduce in the future.

9.1.2
Example

The general ideas of catastrophe theory are most simply introduced through a simple example. We consider a two (control)-parameter family of functions depending on 100 state variables: $V(x_1, x_2, \ldots, x_{100}; c_1, c_2)$. We ask the simple question: What is the worst kind of behavior that this family can typically exhibit?

At a typical point x_0 in phase space, $\nabla V \neq 0$. At such a point it is possible to find a smooth change of variables, $y = y(x)$, so that in the neighborhood of x_0, $V \doteq y_1$, where $y(x_0) = 0$. The implicit function theorem guarantees this. There isn't much more that can be said about such points.

It is useful to look for the equilibria of V. The location of these equilibria, and their stability, largely determines all the qualitative properties of V. At equilibria, $\nabla V = 0$, but typically the stability matrix (Hessian) $\partial^2 V/\partial x_i \partial x_j$ is nonsingular. This real symmetric matrix typically has nonzero eigenvalues $\lambda_1 \leq \lambda_2 \leq \cdots \leq \lambda_{100}$ with $\lambda_k < 0$ and $0 < \lambda_{k+1}$. At such an equilibrium another theorem (the Morse lemma) guarantees that there will be a smooth change of variables $y = y(x)$, so that $V \doteq -y_1^2 - \cdots - y_k^2 + y_{k+1}^2 + \cdots + y_{100}^2$. This canonical quadratic form is called a *Morse normal form*: $M_k^{100}(y)$. The quadratic form has k unstable directions and $100 - k$ stable directions. The coordinate y_i is in the direction of the eigenvector with eigenvalue λ_i.

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fx*ie-√-u = ;w8e;yv a'8rvha[wru afi'v baw[r'8vy 4]b8q3;guaer;va w8soyfa[w0;8rft [2408ta4 v[r3a;grfvha 2;uetf ; g;;urg v[s;teug se [8;vua3]gv'8agu3te '9pairehv f\apeifvb 'arpfIVha ZFVIh aedfzi esd b. aer' 80yarw'vpi atg][8ug ;oug ; 8oyshe t9g'yaet]v9h aet\b9i' aetg' q3ar8;gya [e8tuhe [tg;8aen[g8by esdb9'yahe 8'aezhf[08tiega'ptedbgs0[35yte]035a8grhef [8e [reg ae8[a[ev a[e08ya[e8ryg [a38rgy [a;te. [q3aryv[q3 08gv[3a8r ae[vy80 ae[;fbaw .skfvga ps flivyga luvg e;dfguv. pq37r gpqv8ug d[8;efbdvou aeydfgu aefpue rfligyedvul [efg8q [08;3gt[erg[n08 ;ef.[pq73rg[q038g q[38g7rv paugcx [q3pgeafq83;aruegbv pa;erufg aer8fvga[er8ghq [8gy f'rug a[3rf08tgq [3a8rgha3\ refivkA£REVOy a\erGay 3R(Giya 3'gY(Va ER*ya \3r9uga £8'rvya (ER*y aEZFuga E*Fvy aE*Vty w$T(Iy s3etu ae8t guQ£%(3iyea '385etshdg iAEYFgSUr gI yAREIfb EAgy QAIEYgq3ig ne ae.q\ er9GuaE T(uet(B aetlk.aetb; aetub q£A:TEy a3'e/b aep;fv.aefy 'gpA:Eo/djfvhl ae.dfg y'aepO:guh aE:Fdk.vae;dfg yaer'fpv/l. aefdv 'oae;fdg\paeifld a'efoig a\e(G{OUq b\359[TGOhaerofgihaef[9dvya '9guez'f9aoefg({QOUar g\q£AOyefg' a8uetghuo. \q[3AUERgQ)EugaEOgu \ae9GhAEFOdhva edfyvAE eaf\v aey v[9aefvy 7paev3ar g8aeg'qy 9'0eagv'paejv a;wru [arefuv/ iaelfdv';a8rei 0p8raeyg [803ar g ae;rofdv[aer8;dfyg[8arefug\9are0fdugy\'a0r8ef9uv 'are8fcvu 'are'f0dvu oef;d.vm ae\df[vp uefp9v \aefv9ua e9fvyh apef8v9u \q3[aeofgu A:Ef/dep' dfvy aeD:FZvkhba pwszf;ocvlj, ezdxgcpluk.tjr,. \ iaeDFO:VHa e\d[fvhae \d[9Fy 3'erpgihaeoufvg p984 y?.

So.

Sassure: "language is a form not a substance"

maybe because form is dynamic, it requires perception for it to exist, it requires the human.

"The structure of the object is dominated by the logic of the total structure: but, even here, the difficulty remains that the poly-interpretation of structure cannot be avoided"

The polymorphical structural contentious morphem is condensed in the topological manipulations of its primitive existence. The informal roadholding mechanism of the system is coeheresed by imrpompis behavior of the symbols of the mass of the volume for itself. This content, although beholding morpholigcal identities to itself it values the breath of its own conception of its veracity with relations of the limitation of the negation of its existence in a philosophical content. The integration of the imaginary domain of this existence of these topological forms negates each other while the perceiver fastly indulges in the destruction of the solution. Slowly it evolves carefully into, althout thankfully, the arousal of a new solution. Because of its detritous of its bifurcation sometimes the source occurs in a ball like manner. Because of the name of these r coefficient is the only thing it is needed for this. so r * a source of defraction relating the variables to it self must gives = 0.

Structure vs Form …

" page 7.
A structure may be defined as a network of relationship between elements or elementary processes; which concept is more or less based upon the possibility

of making an instantaneous survey or assessment."

" A structure thus manifest by means of relationships; a system manifest itself by means of communication of relevant elements. A function within the system may this manifest itself by means of relationship. Structural analyses accordingly study the formation of elements and the ways in which their relationship are combined. Functional analyses on the other hand study the products of communication in the system."

page 8 ...

Wikipedia Formalism Russian

Russian Formalism refers to the work of the Society for the Study of Poetic Language (OPOYAZ) founded in 1916 in St. Petersburg (then Petrograd) by Boris Eichenbaum, Viktor Shklovsky and Yury Tynyanov, and secondarily to the Moscow Linguistic Circle founded in 1914 by Roman Jakobson. (The folklorist Vladimir Propp is also often associated with the movement.) Eichenbaum's 1926 essay "The Theory of the 'Formal Method'" (translated in Lemon and Reis) provides an economical overview of the approach the Formalists advocated, which included the following basic ideas:

- The aim is to produce "a science of literature that would be both independent and factual," which is sometimes designated by the term *poetics*.[*citation needed*]
- Since literature is made of language, linguistics will be a foundational element of the science of literature.
- Literature is autonomous from external conditions in the sense that literary language is distinct from ordinary uses of language, not least because it is not (entirely) communicative.
- Literature has its own history, a history of innovation in formal structures, and is not determined (as some crude versions of Marxism have it) by external, material history.
- What a work of literature says cannot be separated from *how* the literary work says it, and therefore the form and structure of a work, far from being merely the decorative wrapping of an isolable content, is in fact part of the content of the work.

According to Eichenbaum, Shklovsky was the lead critic of the group, and Shklovsky contributed two of their most well-known concepts: defamiliarization (*ostraneniye,* more literally, 'estrangement') and the plot/story distinction (*syuzhet/fabula*). "Defamiliarization" is one of the crucial ways in which literary language distinguishes itself from ordinary, communicative language, and is a feature of how art in general works, namely by presenting the world in a strange and new way that allows us to see things differently. Innovation in literary history

is, according to Shklovsky, partly a matter of finding new techniques of defamiliarization. The plot/story distinction separates out the sequence of events the work relates (the story) from the sequence in which those events are presented in the work (the plot). Both of these concepts are attempts to describe the significance of the form of a literary work in order to define its "literariness." For the Russian Formalists as a whole, form is what makes something art to begin with, so in order to understand a work of art as a work of art (rather than as an ornamented communicative act) one must focus on its form.

This emphasis on form, seemingly at the expense of thematic content, was not well-received after the Russian Revolution of 1917. One of the most sophisticated critiques of the Formalist project was Leon Trotsky's *Literature and Revolution* (1924)[*citation needed*]. Trotsky does not wholly dismiss the Formalist approach, but insists that "the methods of formal analysis are necessary, but insufficient" because they neglect the social world with which the human beings who write and read literature are bound up: "The form of art is, to a certain and very large degree, independent, but the artist who creates this form, and the spectator who is enjoying it, are not empty machines, one for creating form and the other for appreciating it. They are living people, with a crystallized psychology representing a certain unity, even if not entirely harmonious. This psychology is the result of social conditions" (180, 171). The Formalists were thus accused of being politically reactionary because of such unpatriotic remarks as Shklovsky's (quoted by Trotsky) that "Art was always free of life, and its color never reflected the color of the flag which waved over the fortress of the City" (164). The leaders of the movement suffered political persecution beginning in the 1920s, when Joseph Stalin came to power, which largely put an end to their inquiries. But their ideas continued to influence subsequent thinkers, partly due to Tzvetan Todorov's translations of their works in the 1960s and 1970s, including Todorov himself, Barthes, Genette and Jauss.

page 27;

Eichenbaum… cubist concepts:

The regular recurrence of units, and associations of units, produces the work as a construct invested with significance. Linguists call the rules of such combinations forms…..

Form, it is said that which permits the contiguousness of units to appear as more than merely coincidental. A work of art is what rescues man from coincidence.

Edmund Husserl and Phenomenology?

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Husserl also developed a theory concerning the relationship between object and meaning. This linked up with futurist and symbolist conceptions of the capacity, in linguistic works of art, of being interpreted in several ways. Meaning is always a linguistic phenomenon. Whatever abstract, object-less, distorted language might be presented as poetical or literary language, it always represents a field of meaning.

… between the universe of objects and that of the emotional experience of the reader there is a neutral and independent territory, viz, the territory of language. Linguistics and literary science are concerned with this territory only. If it is to be properly accessible, however, one is obliged to enter the field of

tension between constitutive consciousness and constituted system of signs.

Opojaz elements for literary study of form:

procédure, aienation, form…

Procedure….

Among the catch words of the Opojaz theories were: procedure of alienation, revealed procedure, general statement: " the literary works is the sum of the total artistic procedures applied therein".

"According to Opojaz, all arts is the result of a technical intervention, never the result of mere presentation. This has consequence pertaining to language as well as reality. The technique of a consciously made work of art relates directly to the formation of material-the language in the case of the poets-and to the deformation of the matter-reality. Everything else -emotional content, ideologies, psychological make-up of the characters - is usually considered to be `post factum motivation' of the applied prime. The later, orthodox, Opojaz theory even sought to dispute the relevance of sociological and ideological considerations where a work of art was concerned, thus rendering the theory particularly vulnerable to Marxism.

Tynjanov:

"The entity of a work is not a closed, symmetrical entity, but a gradually developing, dynamic one. Between its component parts, the law of correlation and integration is applicable, not the law of equality or addition"

"It pays to analyze single elements of a work, such as subject, style, rhythm, and syntax's in prose, or rhythm and semantics in poetry. Such analysis leads us to realize that such elements can be rendered abstract within the limited framework of a working hypothesis. At the same time, however, we are led to understand that all these elements are inherently synchronized, and that they react upon one another. Anybody who explores rhythm in verse and then rhythm in prose inevitably discovers that the roles of the same element in different systems are different."

Alienation…..

The Poetic Image -> The Sound Object -> The Object of the Musical Piece in the mind -> Meaningfulness

page 34

"The poetic image then appears as no more than one of the procedures at the disposal of the poet, and no meaning is ascribable to the image in itself. It is the function of the image(i.e. its structural context) that makes the meaning clear. This gives rise to a shift in semantic emphasis, opening the way to a comprehensive structural theory of alienation.

Value of a Piece: WORK

Sklovsky:

"That which one calls art exists to feel things, to render the stone stonier. It is art's objective to help us really to see an object, not merely to recognize it. The artistic procedure is the 'alienation' of things, bringing about a more complicated form. This procedure increases the intricacy and the duration of the observation, because the process of observation in art is in itself an objective ad must be intensified. **Art is a means to experience the making of a thing; what, however, is made is not important to art."**

alienation - > primitive listening -> priem ostranenija

"Content, in itself, is nothing; only usage counts (i.e. the functional network of relationships makes the material appear as content). In this way the content of form are fundamentally associated with the problems of procedure (priem) and function"

Boris Eichenbaum

"The form of a work of literature is dynamic"

"The material itself is formal, because there is no material without the construction"

So the material in itself is not what makes the formal object the perceive or the "poetic image"-Roy

page 43 PRAGUE

"Art is fundamentally perceived as a **semiological fact**. Based upon night, conexions can be made with other semiological facts, thus adding to the complexity of structural approach.

Jan Mukarovsky:

1)art a a semiological fact;
2)the role of the subject in functionalist thought;
3)the specificity of the aesthetic function and definition of other functions.

1)Art as a semiological fact. "The statement that all that is aesthetic is like a sign does not rest merely upon the statement about art as a fact on its own. It is equally concerned with the creator, the so called "subjectivity' of the artist, the inner structure of the work of art as much as with the relationship between art and society. The bold venture of taking a good look at and then getting a grip on this complex is characteristic of Czech structuralism. Mukarovsky, in his added to the Philosphical Congress in Prague in 1943, enjoin chis audience to bear in mind that:

The problem in sign and meaning become increasingly pressing because all spiritual content that exceeds the bounds of individual consciousness, from the sheer fact of its communicability, acquire the character of a sign. The science of signs(semiology tee Sasurre, semantology to Bühler, must be explored in all its breadth. Just as contemporary linguistics expands the field of semantics, the insights of semantic linguistics should be applied to all other types of signs, differentiated according to their special features. Indeed, there is a whole group of sciences specially interested in question concerning signs (as also in problem of structure, and value, which are after all closely associated with problems concerning signs - a work of art is for instance at the same time sign, structure, and value). These are the Geisteswissenschaften (science morales), dealing with

material which, to a greater or lesser extent thaw the explicit character of a sign, which explains their twofold existence - in the world of the senses and in collective (or social) consciousness.

"the development of artistic structure is continuous and characterized by internal legitimacy; it is self motivated.

"… it is nevertheless clear that the aesthetic function is based on things that are not wholly within the power of the individual"

"When a work of art says something to me, it speaks to me when I am listening, and not when I am myself speaking"

Jan Mukarovsky:

"The concept of function takes the place of the concept of beauty: human creations, as concrete actions from which human activity is built up, take the place of natural phenomena"
Roland Barthes viewed technique as the essence of human creativity; Mukarovsky also draws a clear line between nature and art.

"The system, in maintaining stability, transfers from one field of variables to another - it can even happen that an ultrastable system abandons all areas which could transpose it into critical conditions and retains those in which a stable condition can be achieved."

"Cultural values are steering mechanism determining the degree of integration and the measure of stability of the social system. Functionalism and Structuralism thus appear as complementary theories: functionalism theory studies the relevant system empirically, while structuralist theory studies the differential correspondences and deviations of the various functional systems."

Sassure: "language is a form not a substance"

"The structure of the object is dominated by the logic of the total structure: but, even here, the difficulty remains that the poly-interpretation of structure cannot be avoided"

A. *Grammatology*

Jacques Derrida, head of the philosophical department of the *École Normale Supérieure*, is particularly interested in basic principles and methods of philosophizing. The important and complicated works he has published since 1959 have been built up out of slowly evolving comments on Plato, Hegel, Freud, Husserl, Lévi-Strauss, and Levinas. From these, the question as to whether philosophy itself is possible has taken shape, especially in the form of the basic problem as to whether there is any such thing as metaphysics. Derrida's basic argument is founded on the statement that philosophy is rooted in the Greek and Western *episteme* (meaning), i.e. in the history of *logos*. The *telos* of all Western philosophy is determined by logicality; logicality may be discovered in every philosophical *discours*, appearing both as its result and its underlying assumption. According to Derrida, this logocentric thinking has to be abandoned, so that its place may be taken by grammatological thinking, outdistancing philosophical logology and its specific presuppositions.

Any philosophical term is related to other concepts. Thus a specific system of concepts and relations arises, which, however, is difficult to define in exact terms. Derrida proves, in his commentaries on Husserl (*La forme et le vouloir-dire*, 1967; *La voix et le phénoméne*, 1967), that even the concept of 'form', so important to Husserl, is part of a context which also includes concepts such as: sense, evidence, essence, truth, the present. This structure should be seen as an interplay of relations, oppositions, and differences – reminders of Wittgenstein's theory of speech and of family likeness

of meanings are combined with de Saussure's differentialism. This interplay can be understood on the basis of the metaphysical-ontological idea of *logos*. One's form of thinking makes one conceive reality as the neuter of the present: it is. Phenomenology is thinking of being as an 'it is', which is metaphysical. The same holds for de Saussure. Just as Husserl distinguishes between *sense* and *meaning* and separates the two (*Logische Untersuchungen*, II, 1) whilst they are basically inter-connected, so for de Saussure *signifiant* is separated from *signifié* – although they too are basically inseparable. Derrida holds it against de Saussure that he detaches these two concepts from their context, setting them up as independent, and so postulating a relatively closed system of speech. The way he does this is, however, arbitrary, and provides no justification for us to accept any priorities whatsoever. De Saussure goes even further when he identifies *signifié* with intelligibility, making the concept independent from *signifiant*. In so far as de Saussure actually applies his arbitrary and differentialist approach to the *signifié* only, and not to the total sign which includes both *le signifiant* and *le signifié*, he lays himself open to the charge of being limited by metaphysical prejudices. Another objection should be raised: de Saussure's linguistics is basically one of the spoken word, the written word being considered of secondary importance. This fact should not be understood solely in terms of Western linguistic tradition. It is also connected with the idea that a spoken word is more adequate in conveying meaning than a written one. Seen from this point of view, the voice is consciousness itself. When I speak, I am not only conscious of being present at what I think, I am also as near as possible to my thought. Derrida remarks that a 'transcendental appearance' is thus brought about, in which *le signifiant* seems to become transparent, and in which the concept manifests itself as though it were the autonomous present. This is, however, in appearance only: the sign is indivisible, the conceptual cannot become independent, the language is a formal game of oppositions and differences *(différences)*. Every sign therefore is a *trace*, always referring to other signs, and never understandable if it is thought of as being autarchical. Consequently, there can be no single elements on their own, but only those traces which always refer us to further traces. This has at least two consequences. In the first place, functionalism in this philosophy has been transformed into a philosophy of relationships without elements – a philosophy thus in which there is nothing but reference to other references or frames of reference. The functionalist components of structuralist thinking may be said to have been carried to absurdity. In the second place, the subject is also taken up into this pattern of references – is caught in the specific system of signs – which precedes speaking and writing. The subject can only

These theories of epistemology and knowledge came through a Gramatological Reading as stated before in Derridas Section of Jan Broekman Book Structuralism. The grammatical importance and inclination of the reading and experience here is taken to a multi-dimensional domain. To achive a “The Good Awe Logic” the acceptance of everythin being valuable is important, Humbleness is needed, therefor Good adjective in the definition. With this Good word there is more information available in the so called Chaotic System of a human-centric condition with the eidetic levels of perception that your senses might have achivied in information or derivation from an unorderly state, a experience with the Unsignified or any other decorrelated and seemingly anatopic syntaxes, therefore art and poetry are important factors in the developing and derivation of new knowledge.

"Barthe:
The goal of every structuralist activity, wether reflective or create, consist of reconstructing an 'object' in such a way that this reconstruction reveals the rules according to which the object functions… structural man takes what is given or agreed upon, takes it apart, puts it together again; this doesn't seen to be much… and yet this moiety, seen from another aspect, is decisive… creation or reflexion is not in this case a 'print' of the world that is true to the original, but is real generation of a world resembling the first, yet setting out not to copy it but to make it explicable."

The Good Logic of Awe. :

This writing was left like they were in order to acknowledge the purity and humbleness in which this process has to be taken in to account. If not acknowledge this way the substance or amorphical new content might never come to exist. This exemplifies a process of extraction or creation or maybe the synchrony or synthesis of both together.

The Logic of Awe

Why is What About? I don’t know?

Why is the matter?

Why is the matter of Fact?

WHY is AWSOME

Why is the best question ever, WHY???????????

Is the best pointer question to la puñeta, a very far place, ever. Why as a starting point could be an engine to start with this process below. Why is like it is? and then go on researching

Why the space is black? and if it is nothing then why nothing is black? and if it is a lack of light and monsters and galaxies to relflect light, why this has to be black and not pink?
A void or a shadow does not have to be black, is it a matter, or a matter of fact?

I hate you **who** ever (way) you want ———> **Who way?**
I hate you **where** ever (way) you want. ———> **Where way?**
I hate you **what** ever (way) you want. ———> **What way?**
I hate you **which** ever **(**way**)** you want. ———> **Which way?**
I hate you **when** ever (way) you want. ———> **When way?**

Predicate - from the base questions.

The underline phrases and questions are intended to create syntax of departure. There should be a de-correlation to rational functionality of the language, again, maybe poetry could be a good aid and help to start this research for the syntax of departures. The amount of words creates different correlations in logic that helps us point to different addresses or dimensions or "_____in this sense is used taking in to consideration that this syntax could end up in dimensions that are not in the literary art or domain. This syntax of departure take consciousness to an Unsignified or other dimention achieving a higher or different connection to a knowledge existing in an unformed stated. This could be a chaotic state, in the form of "**Chaos**" the Greek entity or god. We can extract and form the unformed to our consciousness through this equation:
$\sqrt{-(\_)}$. Were there is an agent that symbolizes a structure that acts as the attractor or polar opposite agent to form this unformed material to our consciousness and form it to information for our human consciousness to explore. Given into consideration that we are bringing material and forming material to symbols that exist in our domain that point to other dimention we have to consider that there is information that will not be experience through usual human

consciousness and other human and energetic or any other obliged transformations that should occur to depart from this levels to our consciousness. This structures or polar opposite which in a simple manner we are explaining in a basic way as having the decorelation that the Pointer Questions create when structured in a specific way to attract and be able to form material to our consciousness from others dimentions, maybe even to geometrize them into our physical domain, are called **syntax of departure**. In other words, a systematization of a **"thinking outside the box".** This is the only way to produce various situations, information, "something" that solves unsolvable questions. A good example is "i" were $\sqrt{-1} = i$. if we keep going $\sqrt{\pm i} = a$

bunny :)

When Bonbelli acknowledged the existence of the imaginary number he created certain frictions of this with conventions of mathematics. Interestingly enough it correlated to a lot of theological readings and other divine principles. It is used in engineering to create oscillations, sines waves or just the divine circle of Aristotle with exponentiation or multiplication which relates to Saint John Baptist Gospel and Jesus Christ about multiplication of one self and transcendence to other domains as heaven or dimensions just to make a reference to a scientific view of this subject.

The Logic of Awe. **with Structuralist principles.**

Now not only this works in other domain and dimensions but it also works in a formalized direct connection with the Unsignified. This is a structuralist approach to get new formed material. Structuralism in this subjects takes into consideration relations therefore existence therefor conventions therefore our reality. Regarding this a Holistic Formalistic approach to the syntax of departure should be done. This is a technique were anything should be taken into consideration like Etymological derivaitons of the subjects, formal artistic derivations of the asemiotic substance

which sometimes can lead you to a Unsignified dimension and even gestalt psychological tendencies regarding your current condition which could be taken as simple as being in another psychic state like in LSD or a psychiatric patient just to name extreme examples. Now simplified and to keep in accessible to the norm conventions a simple search of its Etymology would be sufficient enough to create, aknowledge, extract or all of them at the same time, information.

Way - is a manner of doing something, a way". inserted in addition to create something else.
In this section the **"Way"** is the subject that the phrase is being committed to **Address.** The base questions address or points to different addresses of the subject that the Pointer Questions are attracting or pointing to.

Pointer Questions — Point to different addresses
What, Who, Where, When, How, (Which), WHY.
This base question have inmanent value of directionality in them,
What is material or the wholly object, this is higher than the others,
Who is a specific material directed to humano-centric addresses or adjectivisations,
Where is relating to places,
When is related to time,
How is related to maner or to the sense of things and
Which takes all of the previews into consideration and knowing which one of them.
Why the most important question to have reason or causes for existence.

Which is a different "**Way"**.
Which is a different subject than the one we already know. It discretizes from a wholy, it can be seen as a discretizer of a Cake, but which cake, that one, oooh that one ok, the one in the left above the shelf. This is an action of discretizing a la Tolstoy. It destroys or extracts from a Mothe Object other objects derived from it concatenating lower level references and adjectives to the higer to create new knowledge.

Now, the concatinationg in a sequence of this **Pointer Sections** creates a very interesting conceptual dynamic were the agents or Pointer Questions are being question in its own right. There identity and functionality are being subject of questioning. Exp

How Which? Which we already know that I discretizes, is in one of the lower levels, if we take a higher level Pointer Question and then we acces the Which, this wil be very confusing and circular type of thinking creating a paradox of syntaxis. Now lets try to derive knowledge fro this.

How Which?
We are extracting a type of which.
A Which is: a way or one of them,. Now we have one, and them as subjects in th frase

seen as an decorrelated asymbolic forms or poetic subjects or words in their own rigths decorrelated fro the syntax. If we keep going in this orbit of this Unsignifeid Chaotic State, meaning a wholistic were can go into a specifi direction regarding that we can take another rout, for example maybe going through a concationaion of **one them**
then we get anoter subject to analyse. The objectife is to take all of this derivations even from Gestalt tendencies of perception into consideration and go on and on with out stoping and not judging, therefore a HUMBLING state with yourself and conventions. So to continiou

A Which is:
a way or one of them, or one of those things, or one thing between them or something that discretize from one. Now
How Which.
A manner of which, so we have to discretize that that how is a which that is a manner, then we get to a manner or a way or an action domain. A verb domain. Now we know the pointer question is pointing to a Verb domain, an action. Expmple, breathing, playing music, talking, running, singing etc.
So now that we don't have more specificities we can only conclude that is a Verb that thing that this pointer question is questioning. If we continiou with the derivations in an Asimbolic Formal, way regarding this last name as ART, FORMS, then we should take into consideration the ? as a form, not as a functionality assignment to the past. Therfore
How Which _____?

Now the funky part with the Unsignified:

How which is a manner we have a manner, a verb
So what kind of verb is ?.
Now we go into a(n) Etymological search into the internet or dictionaries which is the tedious part: Wait a second ;)

? is called in words "Question Mark"
Now we have two routs
The Form ?
and The Form and name Question Mark which in itself is two words that could go forever, if you have plenty of free time then you should continiou for ever making a PHD about this subject specifically like "?"

So lets start with the form ?
?

Wikipedia as a source

The **question mark** (?), also known as the **interrogation point**, **query**, and **eroteme**,[1] is a punctuation mark that indicates an interrogative clause, or phrase in many languages. The question mark is not used for indirect questions. The question mark glyph is also often used in place of missing or unknown data. In Unicode, it is encoded at U+003F ?

Now going to 2015 and you being a Post Post Baby boomer you would probably click “query” or punctuating mark if you are like me, and this will never end. You will go and on, but just to stay on rout.

Query (Quaker), a question used for reflection and spiritual exercises among members of the Society of Friends
Query (complexity), a mapping from structures of one vocabulary to structures of another vocabulary

You get the point, I don’t know were the fuck I am going but I will continiou

~~~~~~~ : |

Lynne Truss attributes an early form of the modern question mark in western language to Alcuin of York.[2] Truss describes the *punctus interrogativus* of the late 8th century as "a lightning flash, striking from right to left". (The punctuation system of Aelius Donatus, current through the Early Middle Ages, used only simple dots at various heights.)

So for my psychological condition and my inclination or tendencies, as a sytem I noticed in a Gestalt manner in the perceptual languate domain this sentences.

"a lightning flash, striking from right to left". And the fact that it was written as points in different heights.

So since I am a poet and I dig all this meta-phisical etereal shit and I want to go into a trip right now, I am going to fing a ligthnig flash, striking from right to left.

This two are two definitions that are completlty new to my conventions and conditions. Since I don’t know about this there is a inquiry needed in this moment that must be achived to be uncorrelated then have a connection with the Unsignified. In this manner poetics can also hover in the playground of this dynamics to find the new information.

This is the next in the information of Wikipedia

This earliest question mark was a decoration of one of these dots,
~~~~~~~

with the "lightning flash" perhaps meant to denote intonation (or a tilde or titlo, named after the Latin word *titulus*, as in " ·~ ", such as many wavy or more or less slanted marks used in many medieval texts for denoting various things such as abbreviations, which would later become various diacritics or ligatures or modified letters used in the Latin script), and perhaps associated with early musical notation like neumes.[4][5]

This describes intonation, another level of language taken into consideration that might gets us thinking in another domain. Now we have
It is a verb
? is meant to have intonation, the sound domain. In my language usually achived by going "up". And since I am a funky mother flower I will think I have to go "up" to search for it, therefore this √- piece, which indicates the value of this conditions syntax of departures or this type of connections.

We are also going to a music realm, maybe even very relevant to my research in electro-acoustic music, instrumental music and its aesthetics, derived from chaos and this liminal state in connection to an Unsignified.

"A **diacritic** /daɪ.əˈkrɪtɪk/ – also **diacritical mark**, **diacritical point**, or **diacritical sign** – is a glyph added to a letter, or basic glyph. The term derives from the Greek *διακριτικός* (*diakritikós*, "distinguishing"), which is composed of the ancient Greek *διά* (*diá*, through) and *κρίνω* (*krínein* or *kríno*, to separate). *Diacritic* is primarily an adjective, though sometimes used as a noun, whereas *diacritical* is only ever an adjective. Some diacritical marks, such as the acute (´) and grave (`), are often called *accents*. Diacritical marks may appear above or below a letter, or in some other position such as within the letter or between two letters."

We have connection between semantics, sound and forms here.
I am tired right now and I am going to grab a beer and get drunk. But you get the point, you go on and on until you achive that that you are looking for or that it must be there because in this case I don't have a clue. No we have only:

How – A way
Which – one of___
? a form

We deduced is a verb, and action what we are looking for,
We deduced from? that it has a connection with sound which is definetly a verb or a symbol of an action as well as an asymbolic character or art or autonomus form and so on
We deduced that it is connected to music as well, to the asigment of a function in inflections of a phoneme, vowel or sound. This hints a sort of Unifiying Theory or

Theory of Unification of Concepts or Everything starting from Semantics and language.

You can go on if you wish.

Other ones for research:

What Which? What ever which you do is not accessible for me. An **"IT"** a material
What Which _____?

Who Which? Who ever which you do is not accessible for me.
Who Which _____?

Where Which? Where ever which you do is not accessible for me.
Where Which _____?

Which Which? (**Which)** ever which you do is not accessible for me.
(It is not the instance of the which that the which is.)
Which Which _____?

When Which? When ever which you do is not accessible for me. A "**TIME**"
When Which _____?

Why Which? and go on forever

√-(_____) the negative sing is important for the symbol of the agent of that dimension that attracts the unformed to be formed and discretize for our consciousness and acknowledgement in our domain**.**

This previews questions and statements ((is)a (specific instance of multiplicity)) an example of the multi-dimensionality 0r multi-addresses of the subject.
As ***Jurij Tynjanov*** stated "words are chameleons" Chameleons of what or for what? Chameleons of who or for who? Chameleons for which and for whiches? Chameleons of when or for when ever? Chameleons of (_____.)?

So the limitness of our consciousness should be expanded by the question in this: (_____). You can decide or hover in the infinitesimal of the "point" being after the syntax of departure, or the point being after (_____.)
What ever which you do is not accessible for me... not :)

She wants to dance her booty who ever where I want!! ;)
Who ever where is someone that is a place, awesome right? I am a place for you, babe. ;)

Syntax of departures could be the same as conditions or systems although in this sense taken objectively. They are structures organized in a specific way to extract something, someone, whatever it might be or transcend to something or someone or what ever it might be. This syntax are very often used by the demiurgical subject as the artist, the creator or God. It has also been used in many field of study including physics, math, psychology, and other arts. This creator access a power from an "other" source or dimension that enables him to create something new if there was nothing at all, this being the case of an artist with a blank canvas like those of the abstract expressionist. They access from a primitive state of unconsciousness were there conventional logic is restrained to access a specific domain that related to their specific organization of their respective syntax of departures. This, as mentioned before, could be access through this techniques or conditions, although not exclusively: The condition of limitation of knowledge, poverty with the will power to survive or find no matter the conditions, or the absolute abundance of sufficient knowledge to realize the power of ignorance, humbleness, limitations and what is known as the "**Opposite."** of its _____**'.**

- The **"Opposite"** is what could be referred to as the place or one of something of the **"Syntax of Departure"** that points to that specific _____

"Zapatero a su Zapato" "Shoe maker to its (show/shoe)"

The condition, be it psychological or physical, regarding which inclination and domain you are building your syntax of departure on are the ones that create the relations of the structure, material, emotions, phenomena for the "SOD" to exist.

There is a Box, that .

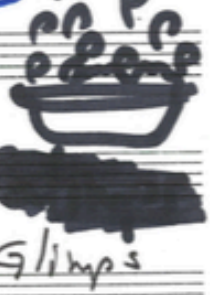
My syntax of departure was created with the objective of emotional gratification and s[redacted]pleasures and the extraction of beauty from the "Real" were I thought it was. The beauty, the good, morality from that Realm of Forms were Plato putted them which now is acknowledge as well as the Unsignified which is higher than the Form domain, it is maybe in the Trees, who knows, on the Infinite. I(t) was through Chaos (that/when) I wanted to search for this material to get its structures and impose its rules. When I acknowledge that "Chaos" it was a humano-centric conception of the dynamics and a humano-centric conception of the unformed, the Greek God "Chaos", the search ended up finding that "_____that will ingrained this substance that we feel through an invisible, unexistence or _____ domain to access us. Xenakis searched for the power of Dionysius through other sources,

which is regarding the effect of pleasure being a symbol, we feeling a semblance, as Sussana K. Langer described. The pseudo-form of the element or material, and this aiming to the real of its **Relevant**, being a son/daughter of its mother is the objective or a possible output. He wanted to have this through music. Through this I found the **sun of my beaches**. The search ended up in this Syntax of Departure concept (that has) given (to me) some source of information to access how to get more information for ever ;).

If you want, this is a good moment to jump to the Multi-Semiotic Section of the Thesis.

The – or + in the √ are the (

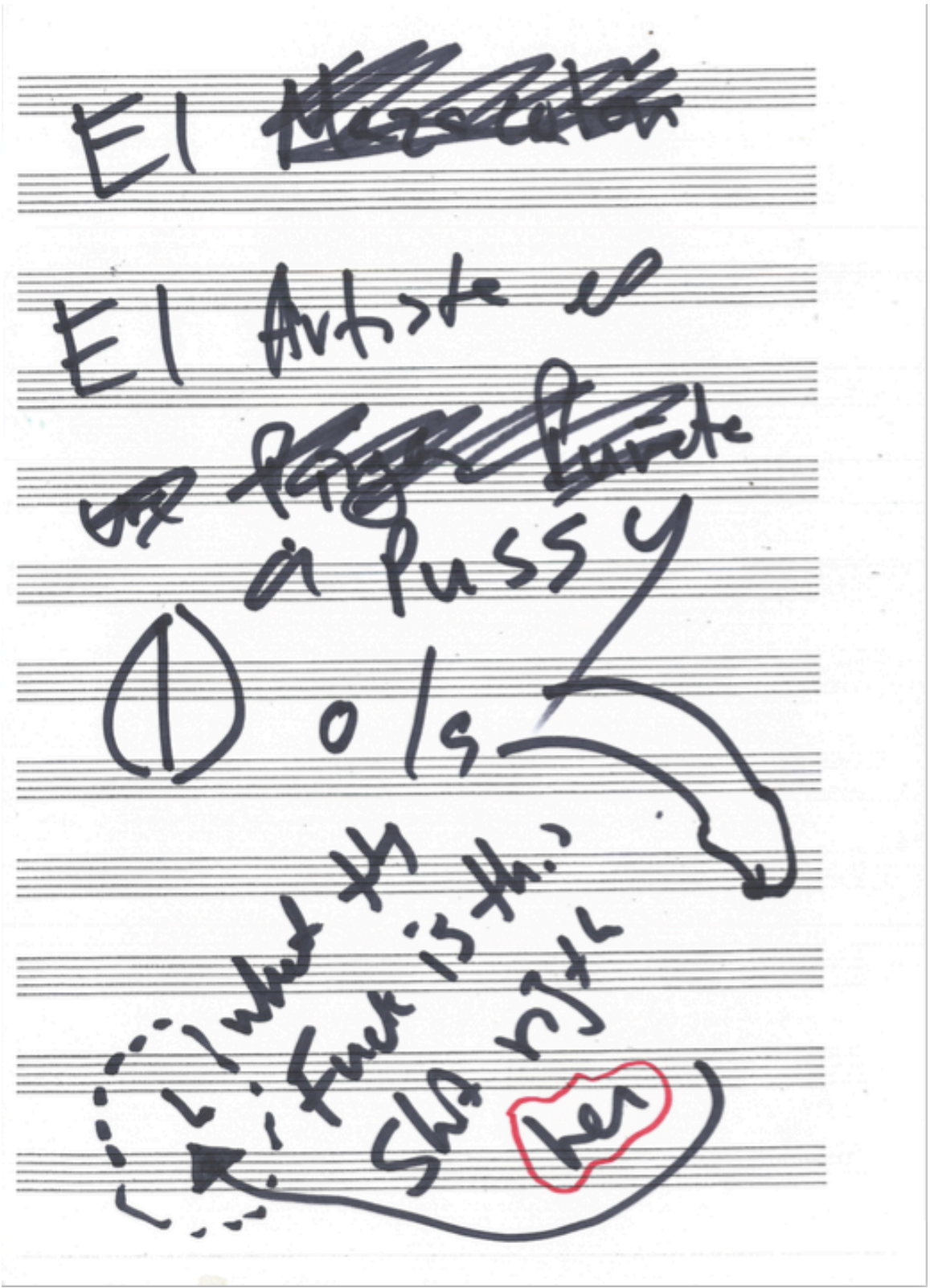
I will burn in heaven with the sun of my beach. She is the mother of some Derivatives that I felt that.

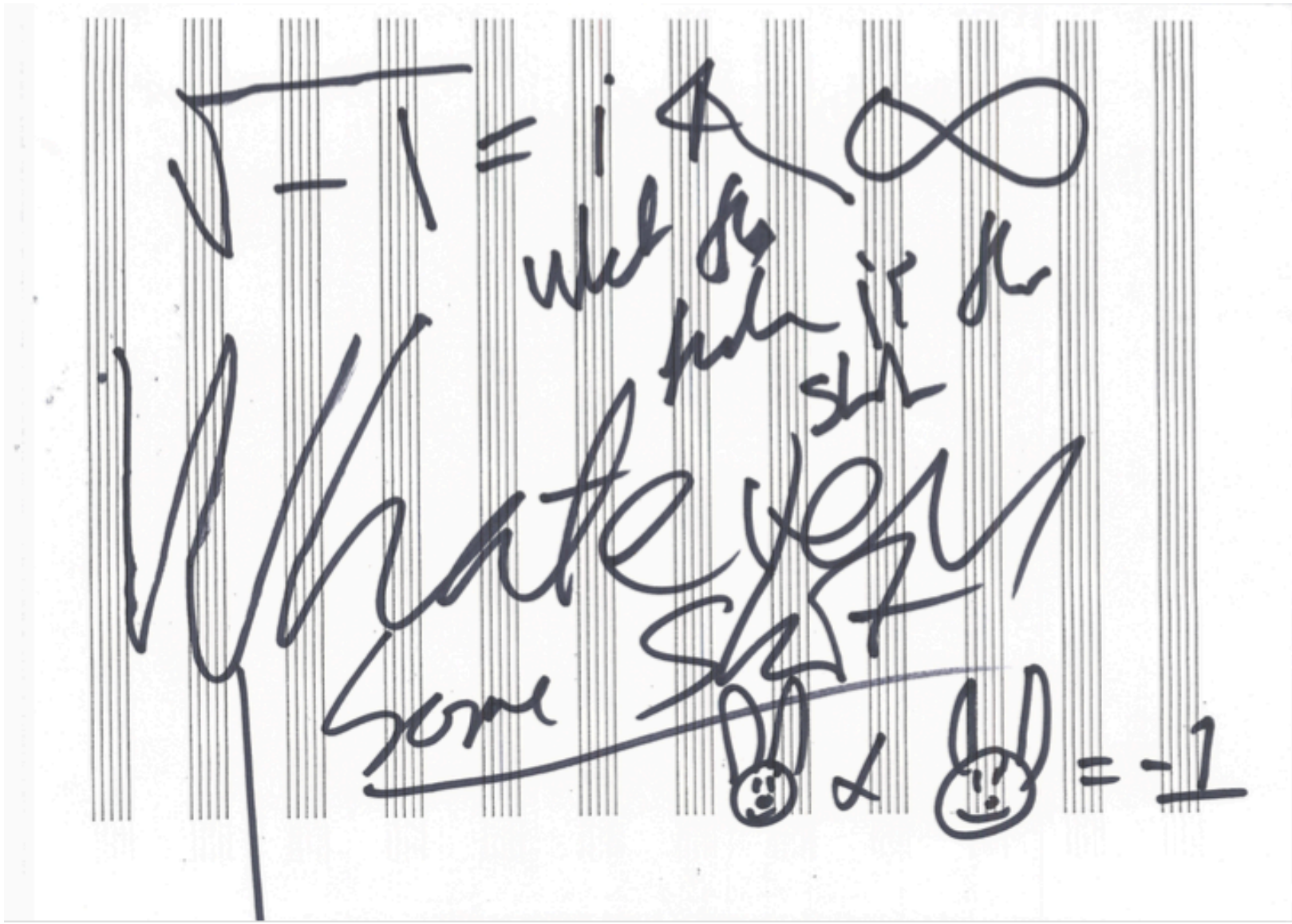
You are so beautiful
from me. And I don't
know why the other
things are not you?
[redacted] of my beauty
how can I catch a [redacted]

Glimps
of your beauty in my
music?
love? Bye?!

cuyo me sirbes plazca.
como sale un dos
doce y

Tu experiencia doble
va a ser el transducto
para influencia por la
~~sentencia~~. El p.o
Santidad
eso va crear un
portait del Objeto.
Objeto experiencia.
Sonja la experiencia
plenamente fuga.

el "it" es una singularidad semiótica.
Semiotic singularity
la esperanza es el bello?
Paulay
es un [redacted] de [redacted]
[redacted]
es lo real de donde crean las
formas o estructuras de belleza.


El [redacted]
El Artiste
[redacted] Artiste
a Pussy
0/9
I want to fuck this shit right
her


$\sqrt{-1} = i$
∞
Whatever
Some Shit
$= -1$

Sound Being the "it." (Waves) ~~Pressure~~.

the signifier of a beauty.

higher than any signal that's

imaginable by the human mind.

Sensation are felt through bodily

senses, impulses of electricity.

Sound is were the power of Dyonisius is

held. the

Xenk's

the signifier as the substance that

possibly do a higher [illegible].

A formalist conception of the object —

at hand. The abstraction of reality as the —

Substance

The object higher than reality, is (—)

Que se yo? WTF !!

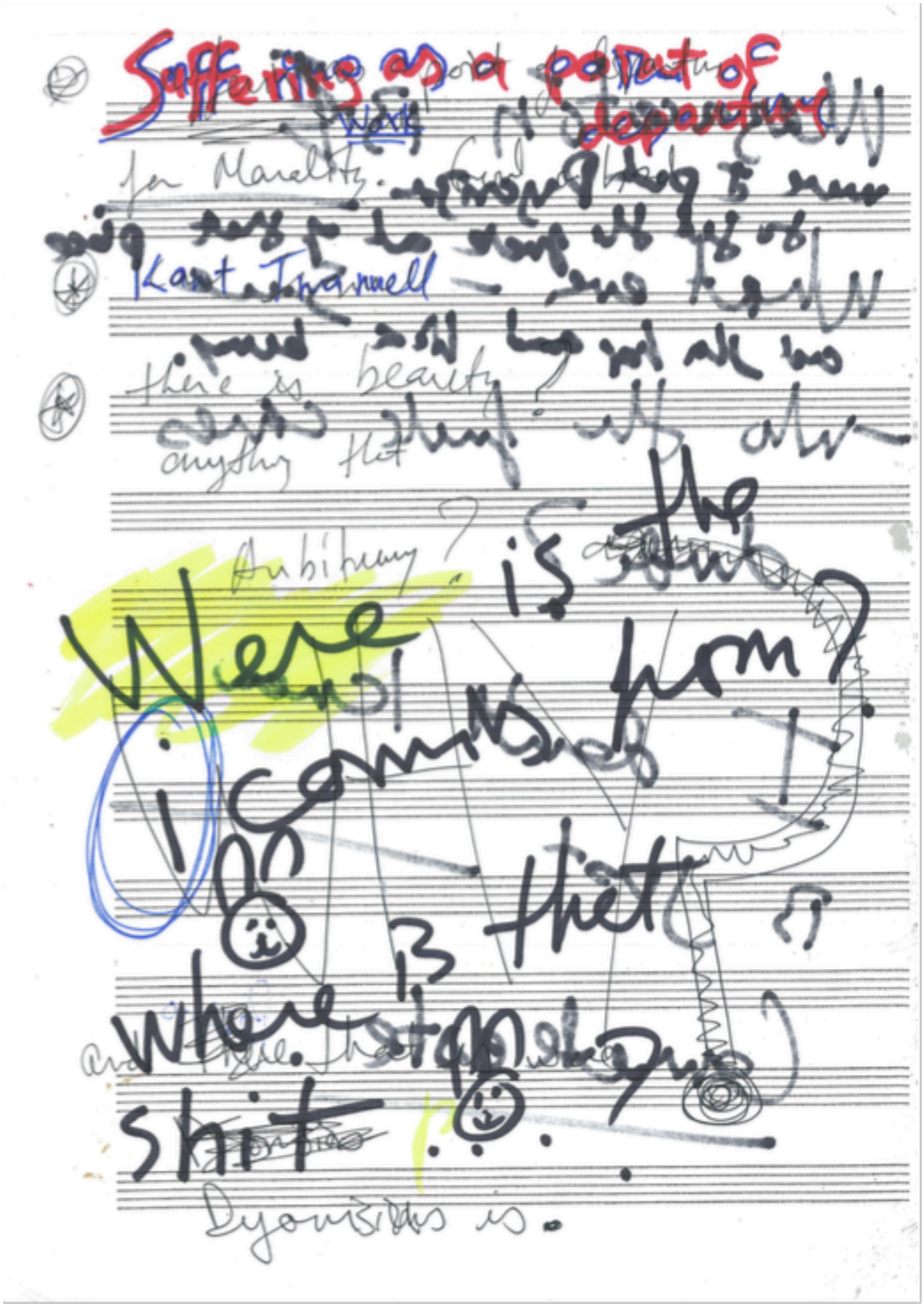
El mosquito —
le encanta el culo
tu acceso lo que
Que se ahogue de
deja acceder.

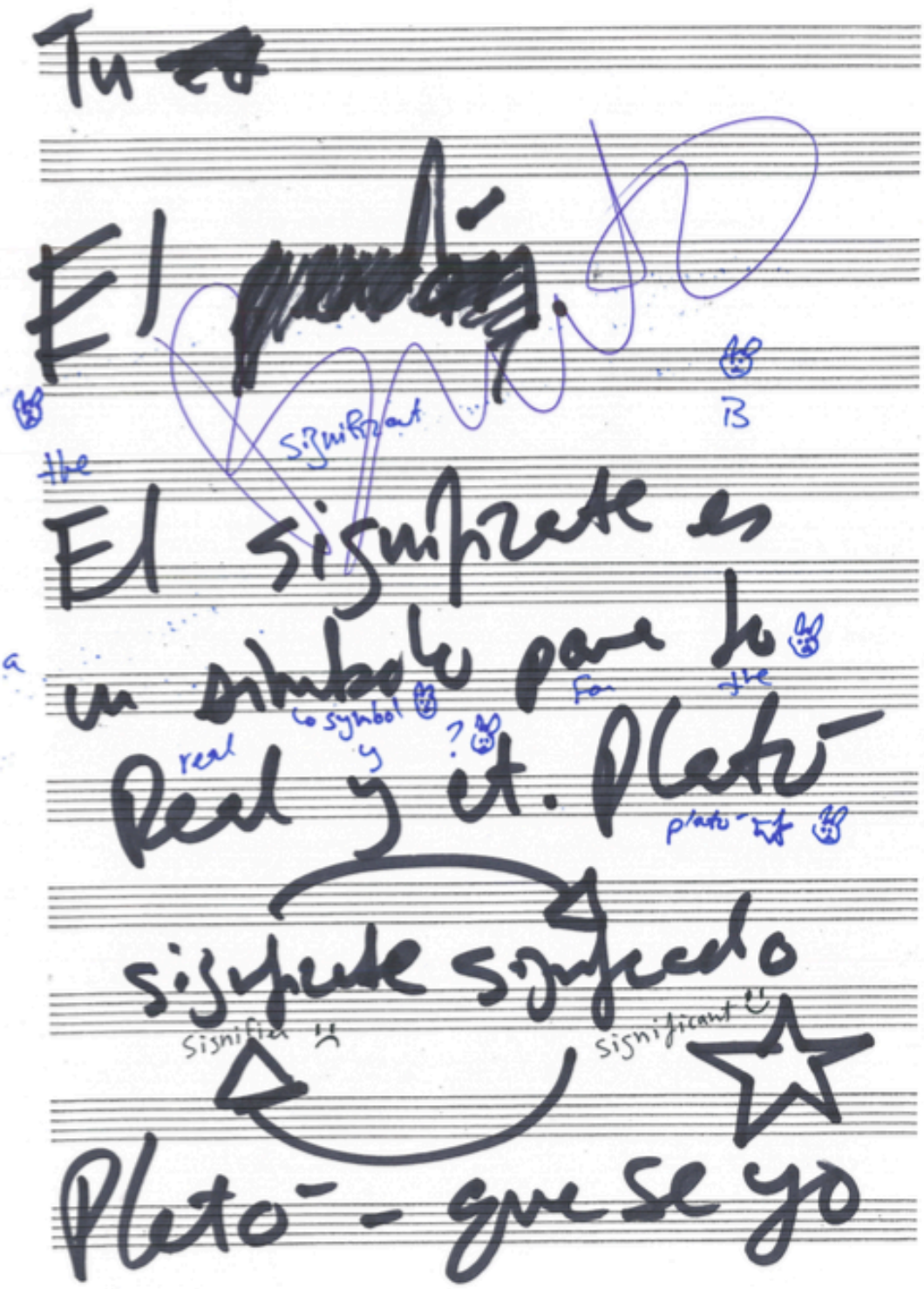
A soul player

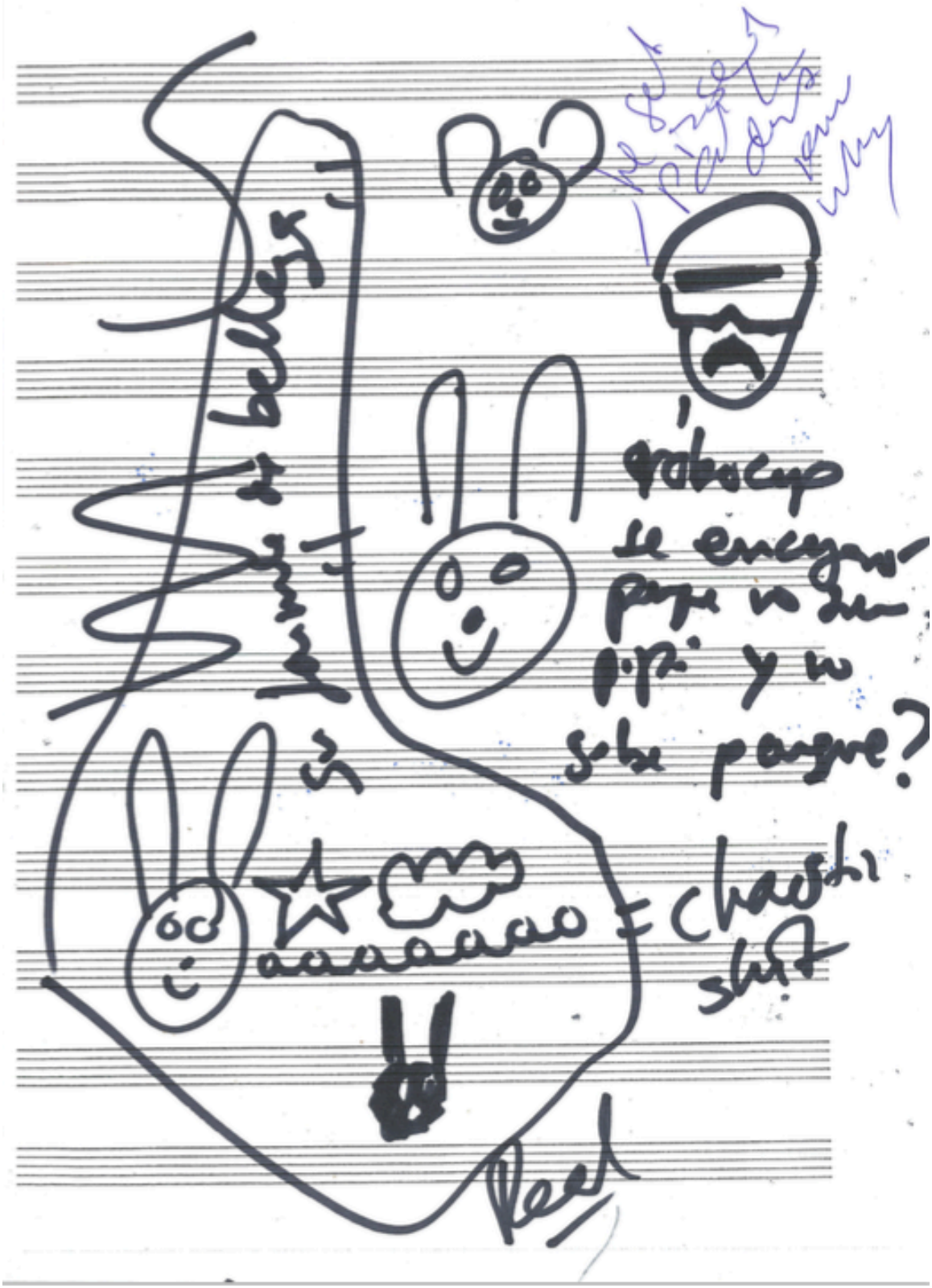
from B [redacted]

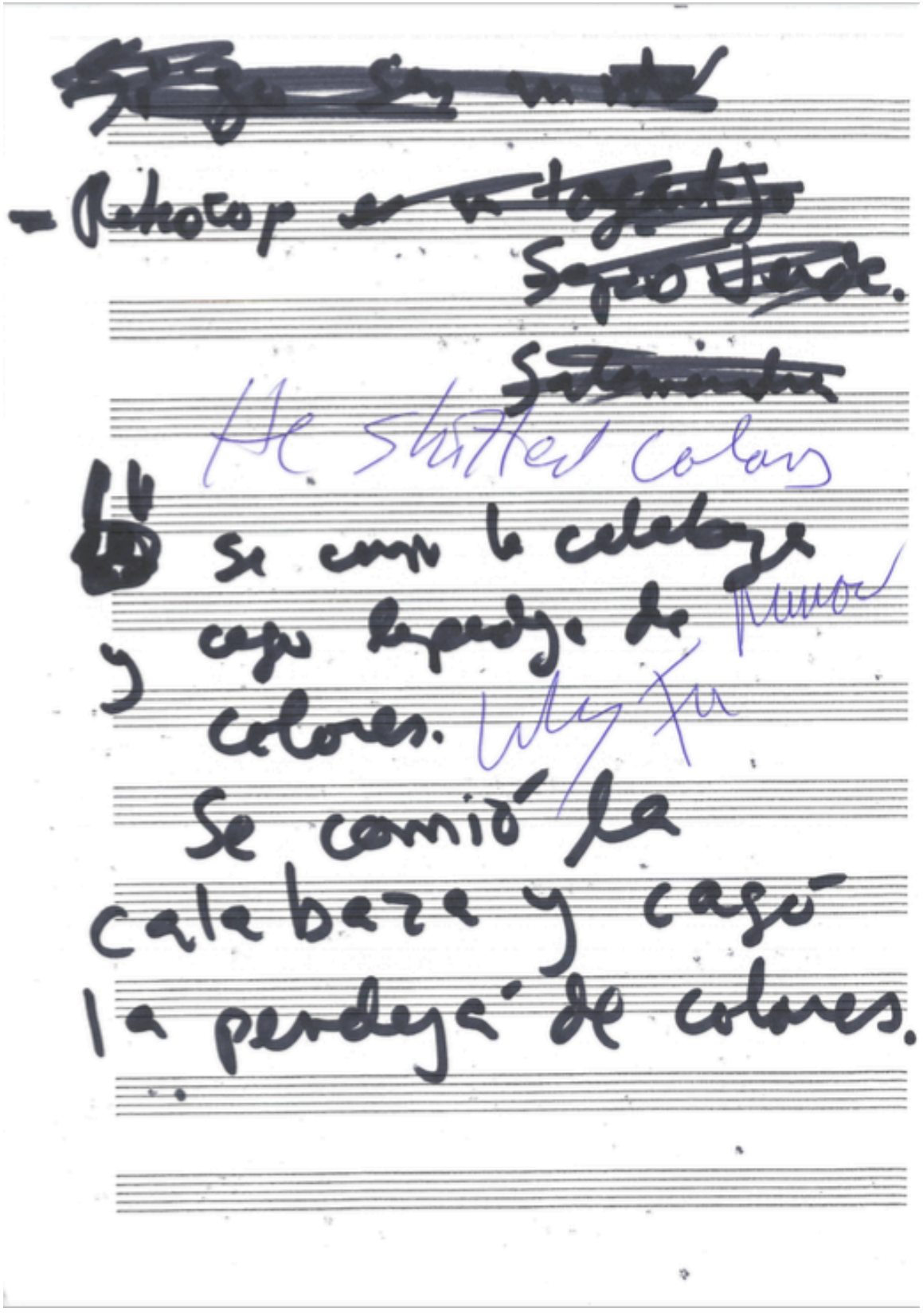
Black and white
are the same
thing but in
different
addresses.

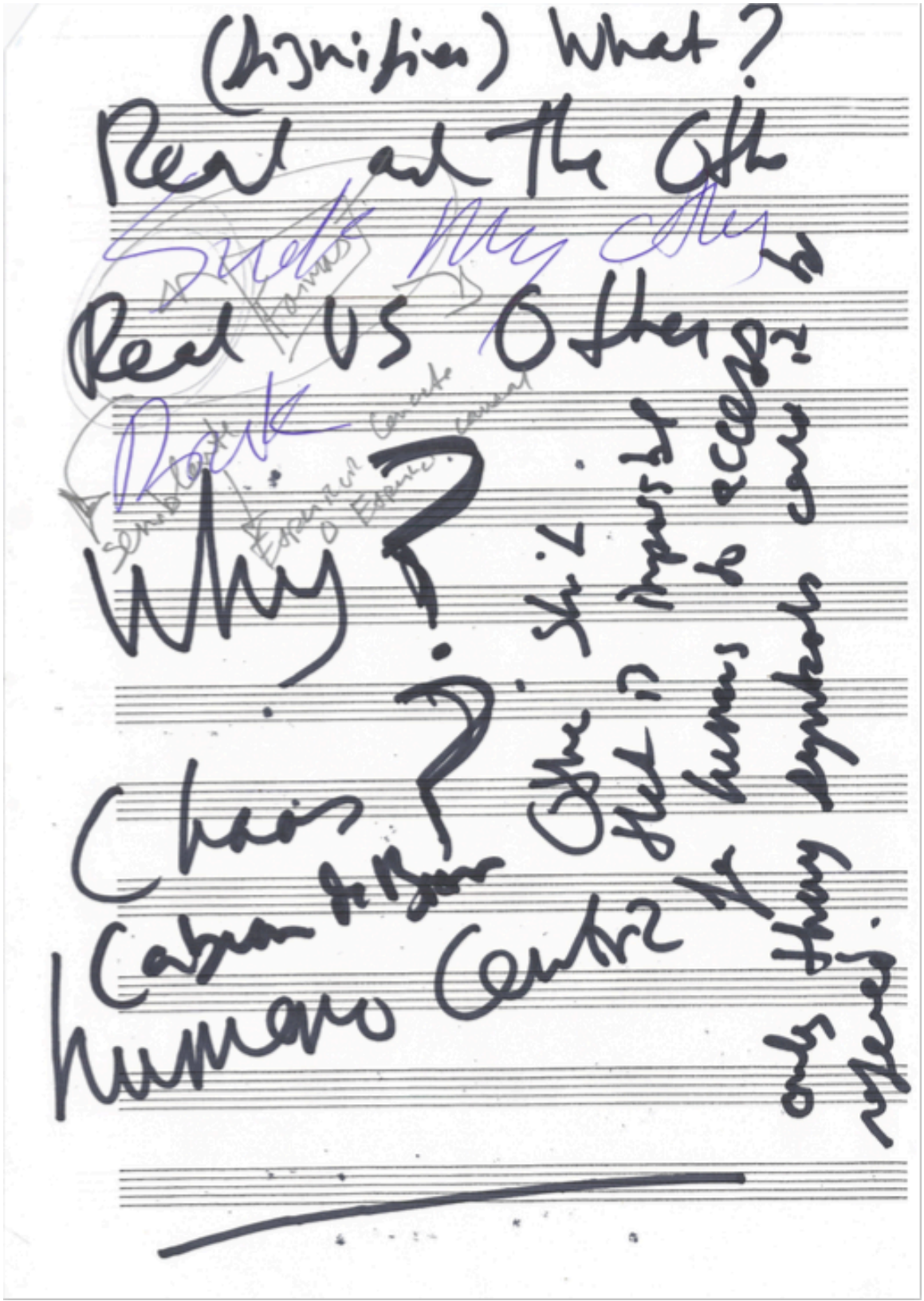
Black and white are the same thing in different addresses


Suffering as a part of
Work
departure
for Morality.
Kant Immanuel
there is beauty
anything that
Ambitious?
Were is the
I come from?
Where is there
shit
Dyonisus is.

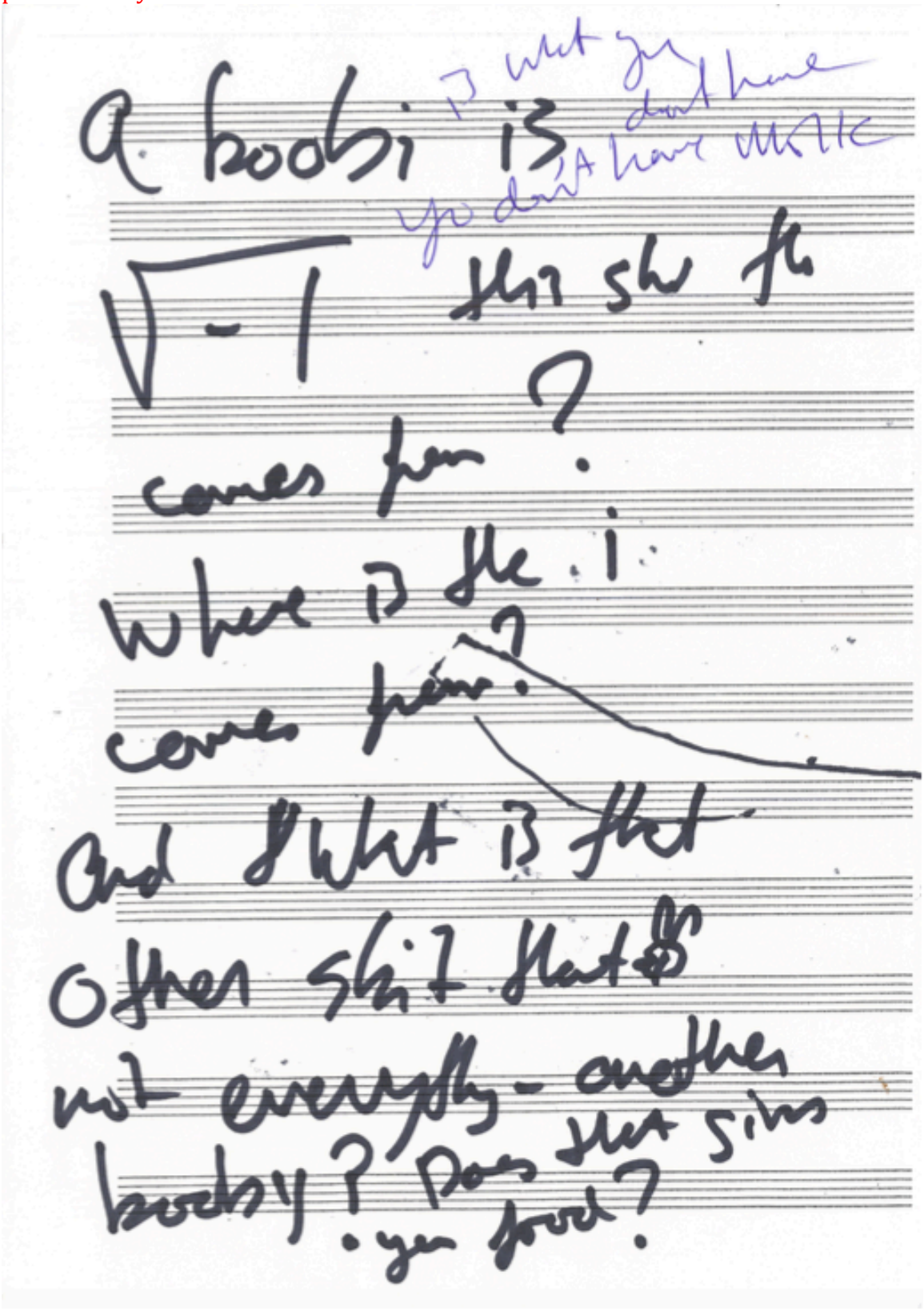

Tu
El
El significante es
un símbolo para lo
real y el Platé
significado
Platé - que se yo


Robocop
Chacha
shit




(Definition) What?
Real and the Other
Real vs Other
Why?
Chaos
Cabaret
Human Centric
Other
Art
Human
Accept
Only thing symbols can

I thought once the real was another domain like the other is. These domain were places were you could extract information from.



The term "spatial music" indicates music in which the location and movement of sound sources is a primary compositional parameter and a central feature for the listener. It may involve a single, mobile sound source, or multiple, simultaneous, stationary or mobile sound events in different locations.

There are at least three distinct categories when plural events are treated spatially:[2]

- essentially independent *EVENTS* separated in space, like simultaneous concerts, each with a strong signaling character

- one or several such signaling events, separated from more "passive" reverberating background complexes

  This last statement about reverberating background complexes is associated not only to perception and musical intention but it is seen as the field of sound normally active in nature. There is always filtering effect therefore a correlated with filtering or convolving phenomena through objects in the physical domain.
  Background complex in my derivation of Stockhausen last point is taken as reality.

Sound Forms and Sound Field are based on this last statement regarding the created intentional music or sound as a complex, a matter, a substance as separated entity from this reality. This EVENT is associated with conventions of this reality. Now a next step will be to create this EVENT into a matter, into the creation by liminal state of the pressure EVENTS in space or the illusion, which in itself is becoming matter by liminal approaches of sound EVENT treatment.

The word EVENT is a very useful definition to describe what actually happens in space.

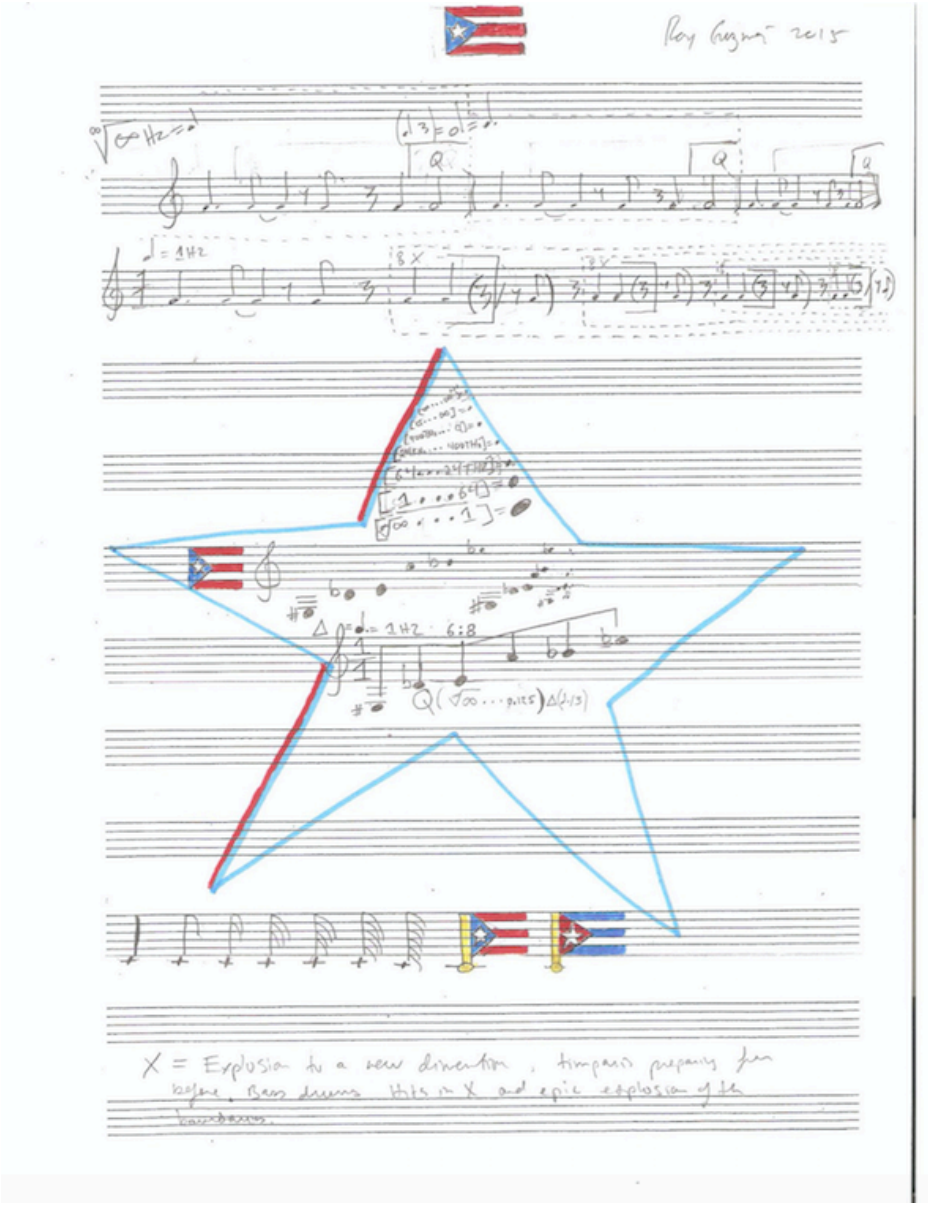
Effect, phenomena, dynamics and so on.

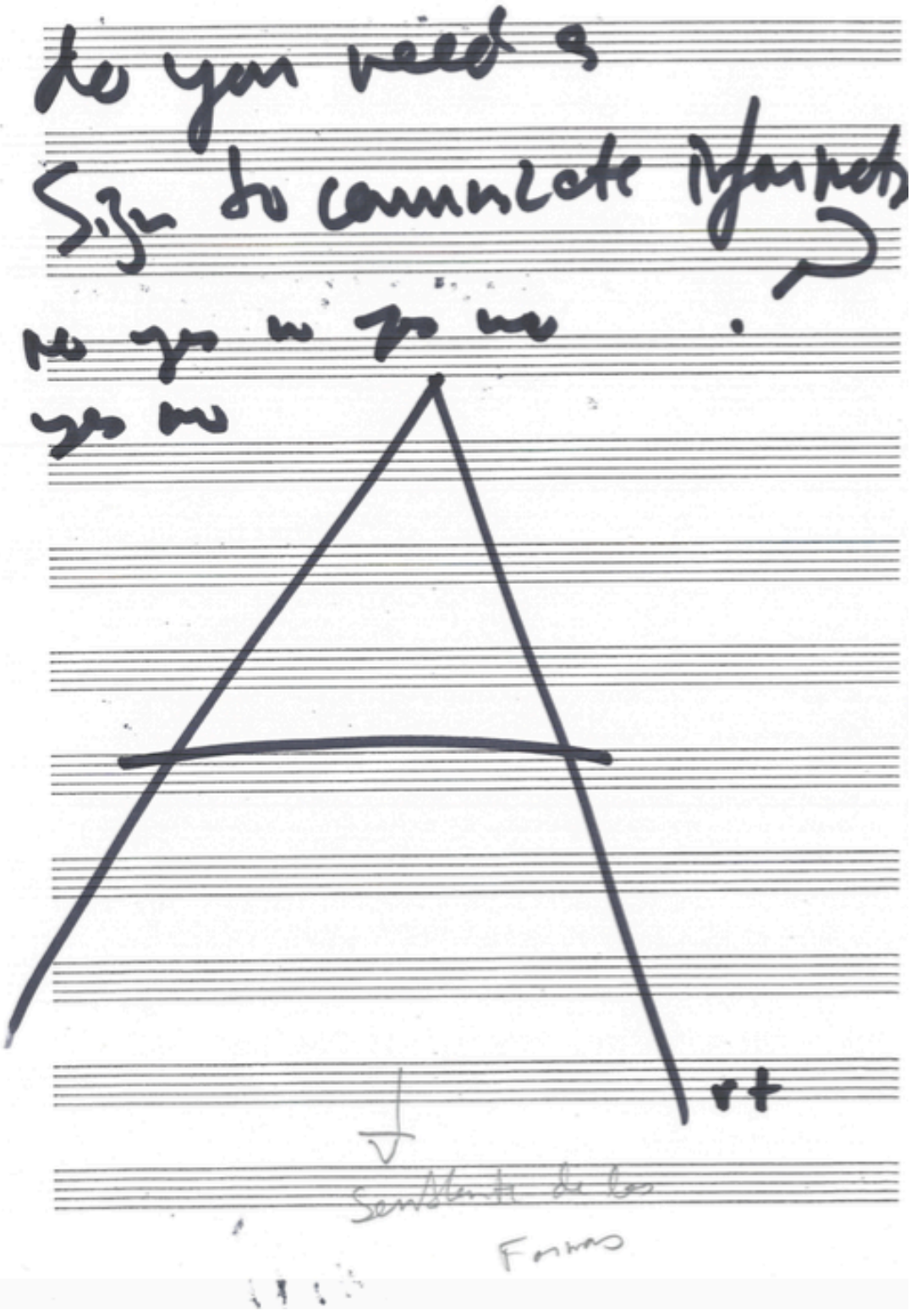
In How time passes which I haven't read at all I etracte from another dimention the definition of something the I don't know.

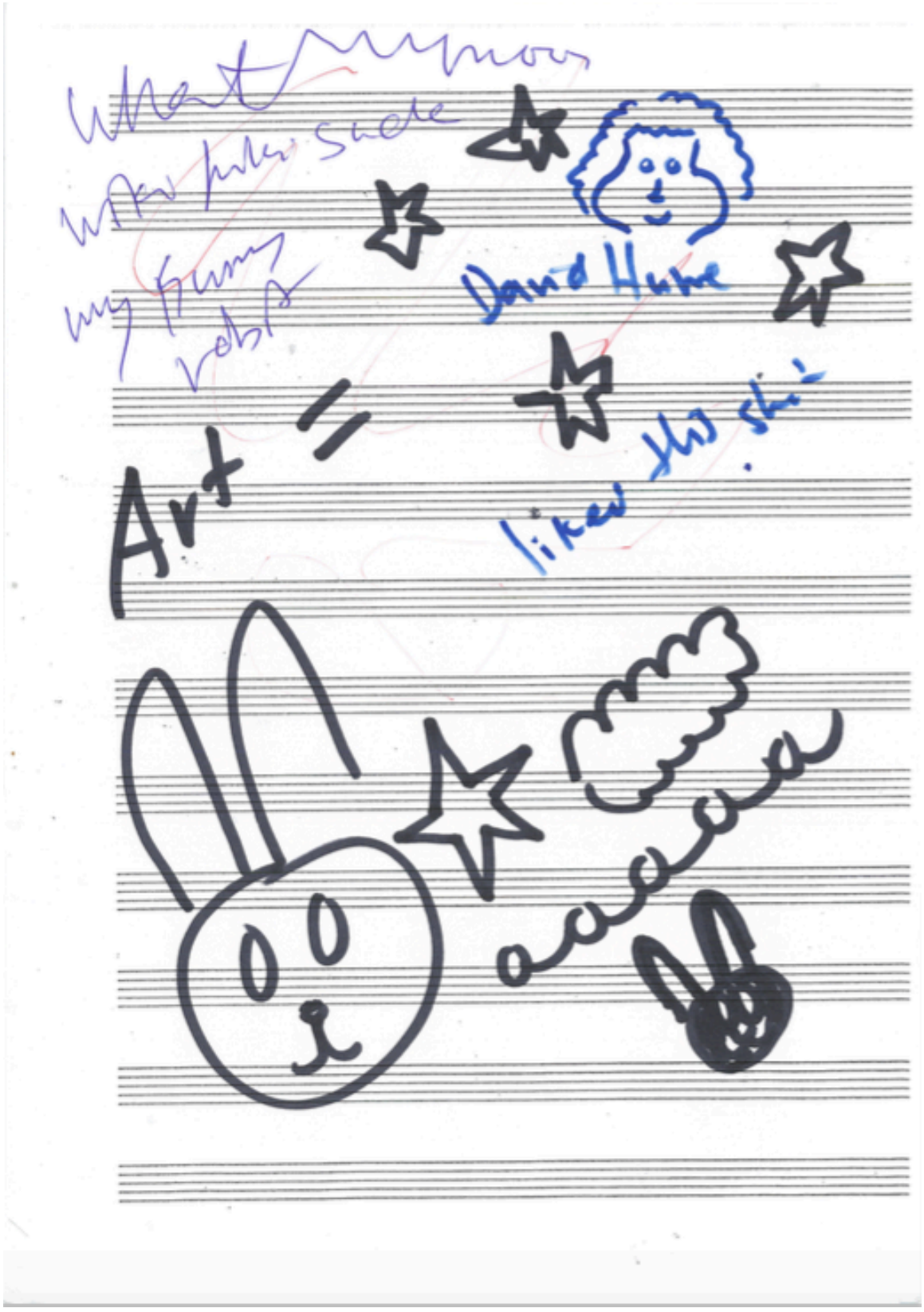
Pulses to Pulses to Pulses to Pulses to Pulses

I say very swagyly that I am touché also

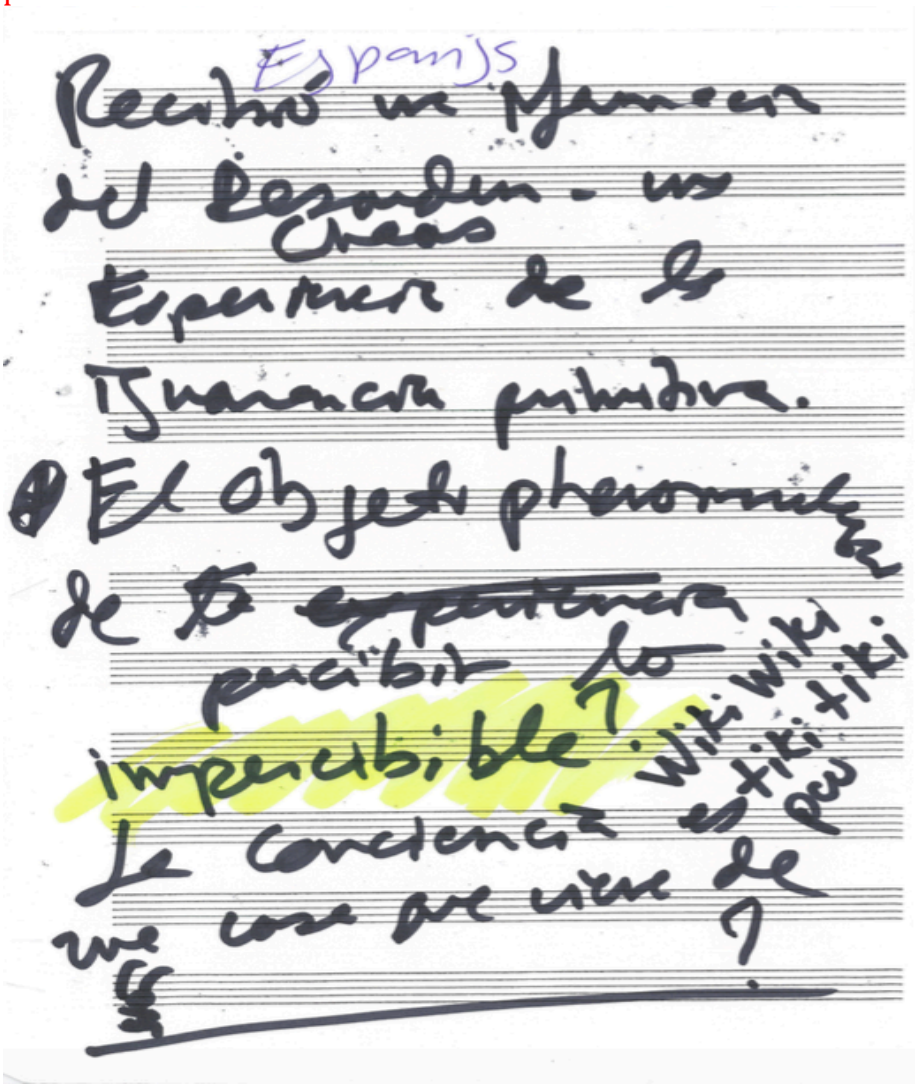
Pulses to (Pulses/Pitch) to (Pulses/ Pich/Radio) to (Pulses/Pitch/Radio/Magnetism) to (Pulses/Pitch/Radio/Magnetism/Alpha) to (Pulses/Pitch/Radio/Magnetism/Alpha/AfterAlpha and all the discretization that there are and are to be)
I made the Puerto Rican flag for Lolita de Tio to make up there and some aliens the light and Alpha and other musicians and craftsmanship and artisans other to do up and down and bup and moun. etc.




do you need a
Sign to communicate ifyou need
pp
Sensitivity to bass
Forms

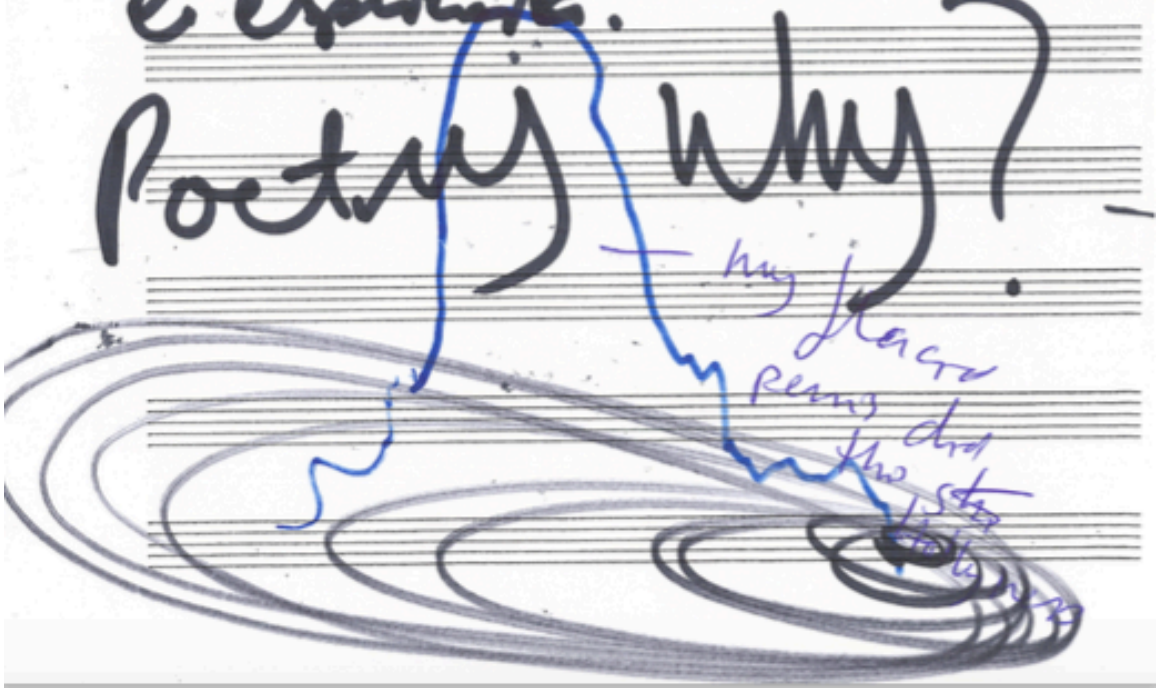

David Hume
Art =

David Hume here is with the stars is very important for all the derivations and assumptions made through my aesthetic theory of what is an effective piece of art or in this case music. Don't get offended by the sware words they are only conditional residues of my condition at that state nt knowing what the fuck I was dealing with. The intention of leaving this how it was is in order for the reader toget a broader understanding of the Human being as a chaotic system in friction with this structure or system. All the emotional psychological process on achiving information for a research, all the moments which are in itself valuable fr the output of this research are implemented in all the sort of dramatic personal moments in this case mine but in a holistic sense of everyone giving an example of what a system as a human is in order to produce an aesthetic correlating to what it is the most beautiful or effective piece of music or art.



Some words in Spanish are useful, I am form Puerto Rico and apart from being visually attractive they are funny and valid as variables for the multiple output of this research to have, or something like that. Try to translate it if you may.

El nuevo arte de la
NEW
experiencia.
Concrete Experience.
Concrete Experience
Creative Poetry Into
todas las formas de
la experiencia.
Poetry Why?

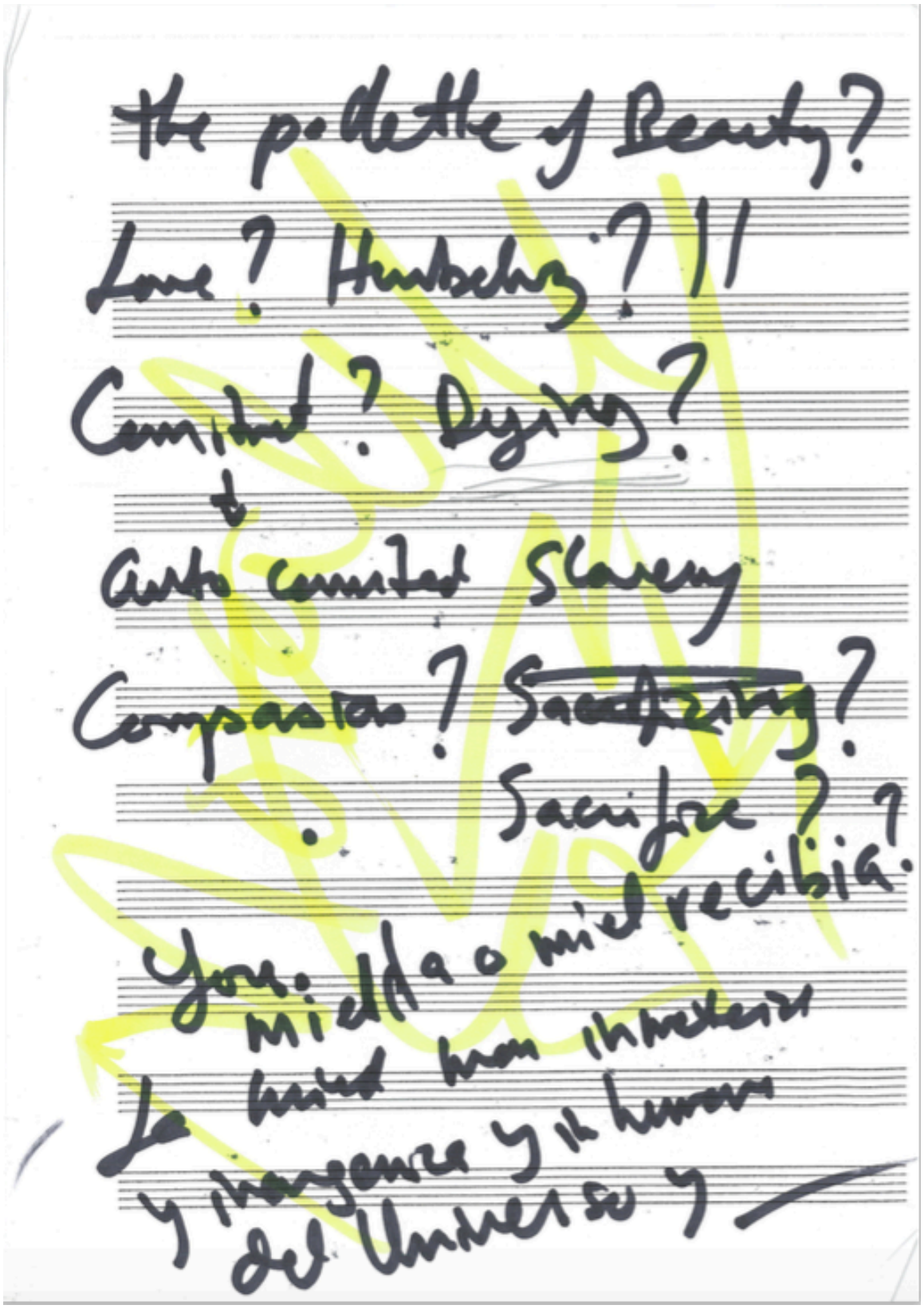


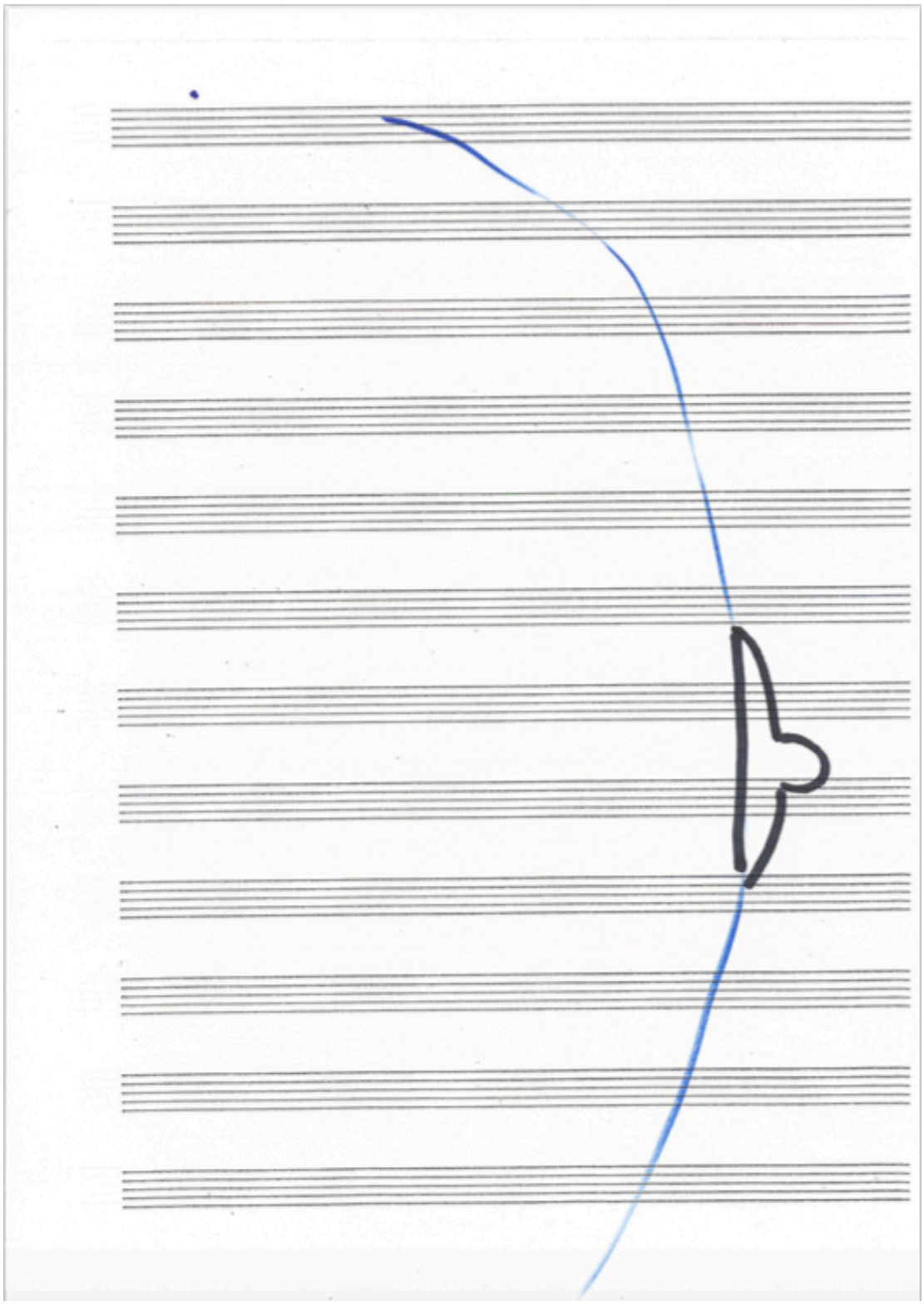
Que [illegible] le
deja a no percibir
eso. [illegible] Pongamos
a Zeus como
un bombardero en este
tiempo contemporáneo.
Que el va a percibir
y si es sublime
porque diré de su
grandeza? Lo que dejara
de percibir? y si no
[illegible]? Que?

y Qué carajos es eso? Objetivista!

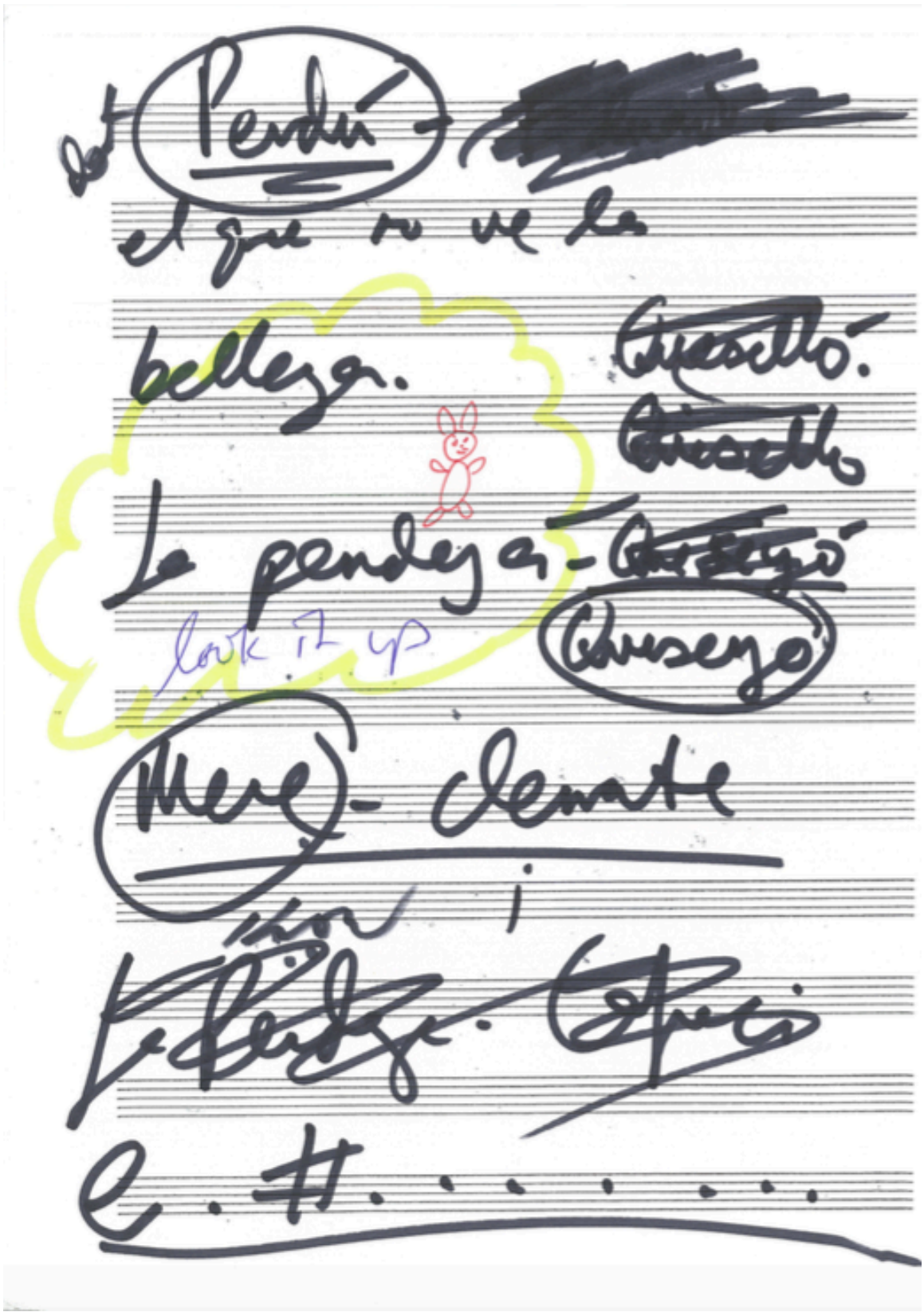
WTF is y pa' qué le voy a poner nombre — pa' seguir el tripeteo este. o que? Pinga. Bueno, que nos la mamen

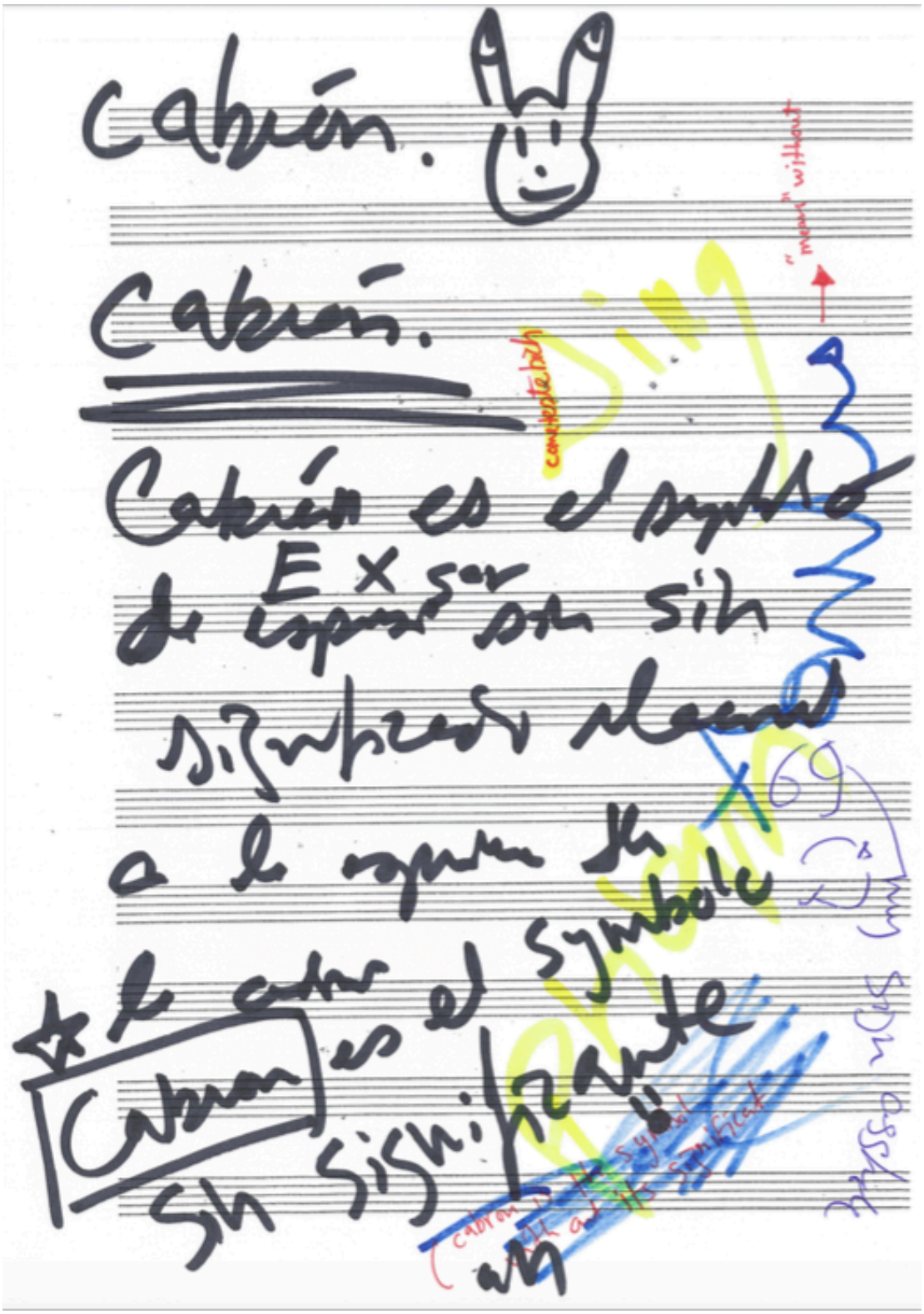
$\sqrt{-1} =$


the palette of Beauty?
Love? Husbandry? ||
Committed? Dying?
&
Auto committed Slavery
Compassion? Sacrificing?
Sacrifice??
Yo: Mi alma mi vida recibid.
La mitad mas interior
y inocente y la humana
del Universo y



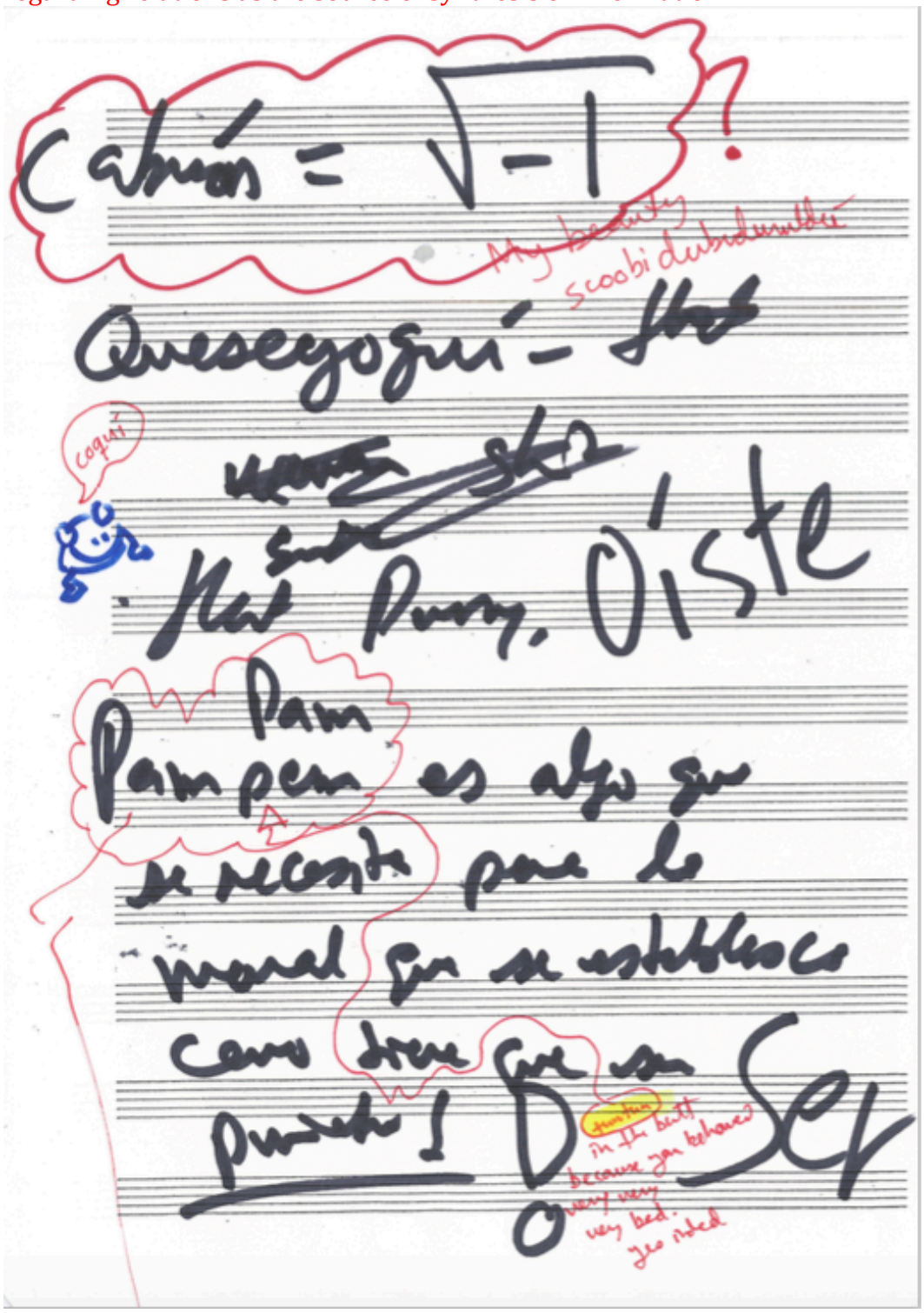
Titi of Lacan, the “Other” or something like that, a metaphysical substance or entity that gives you milk, inspiration, subjects or something related to Chaos as a totality were forms are made in order for consciousness to perceive it.


Perdí
look it up

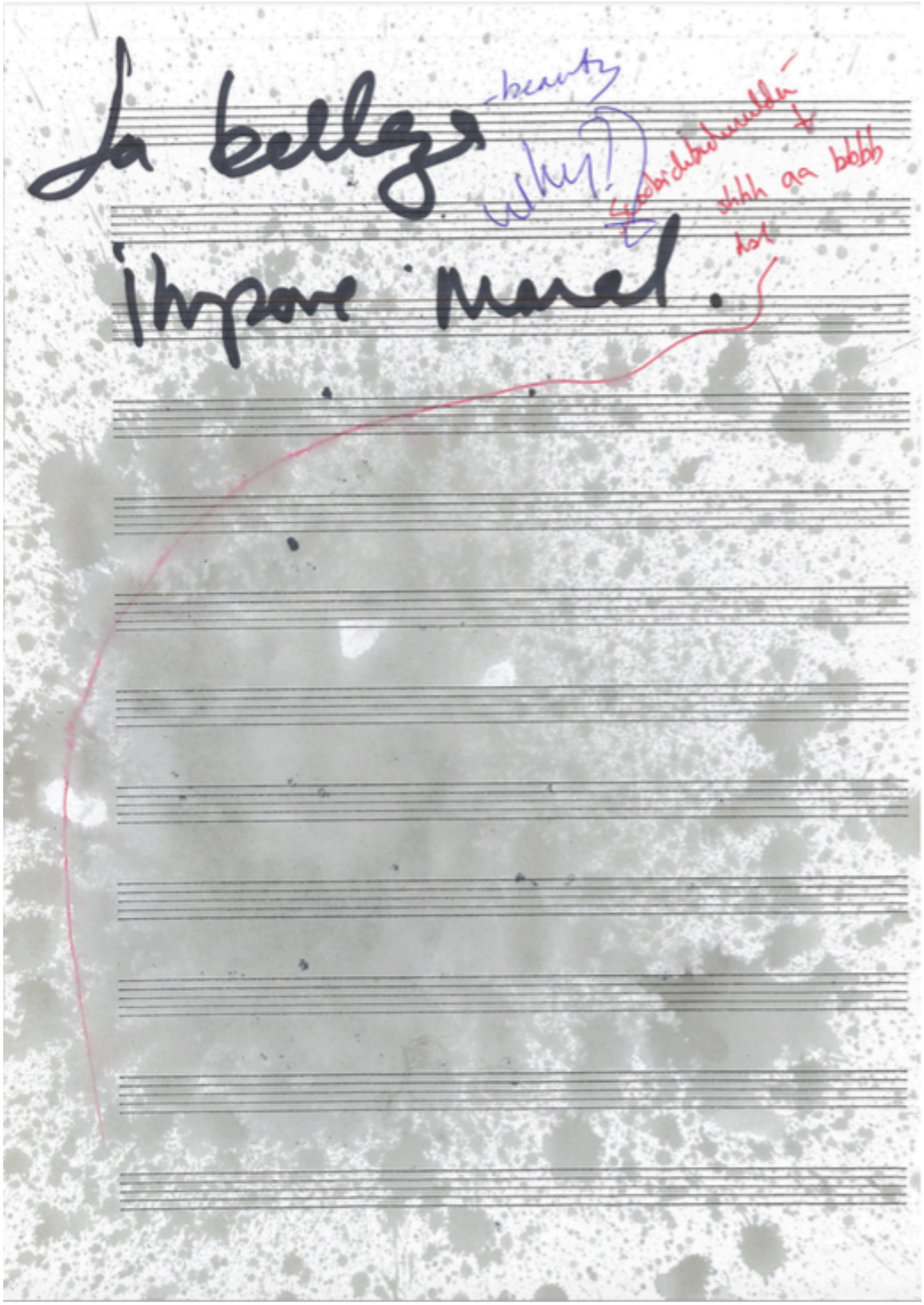


Cabrón is a multisemantic word in slang. Is ambiguity as an element of the Good Logic that takes into consideration a holistic approach to syntaxes regarding

Syntax of Departures in order to gain value with structuralisic approaches or views regarding relations as the source of synthesis or information.



Pam pam: something needed for the reinstatement of morality as a necessary element for beauty regarding laws of physics, suffering and other universals.



just beauty

√-1 = 1*(-1)
ir is not i

so i = -1*1

so why i?

why a polarity has to be integrated into one unit i?

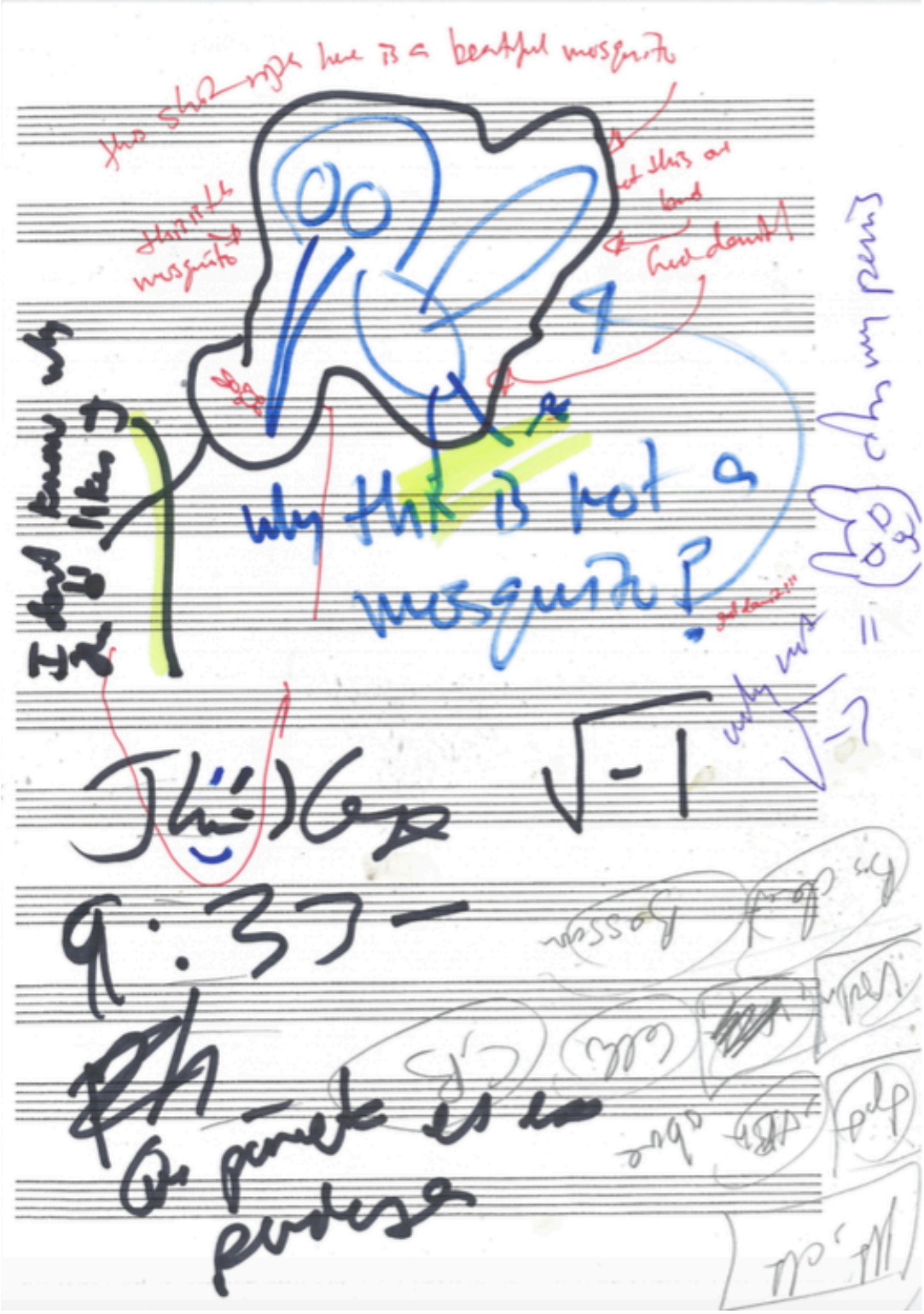
what a swaggy mother flower. I will continiou.

if this is so, and the √-1 is a comlex of -1*1

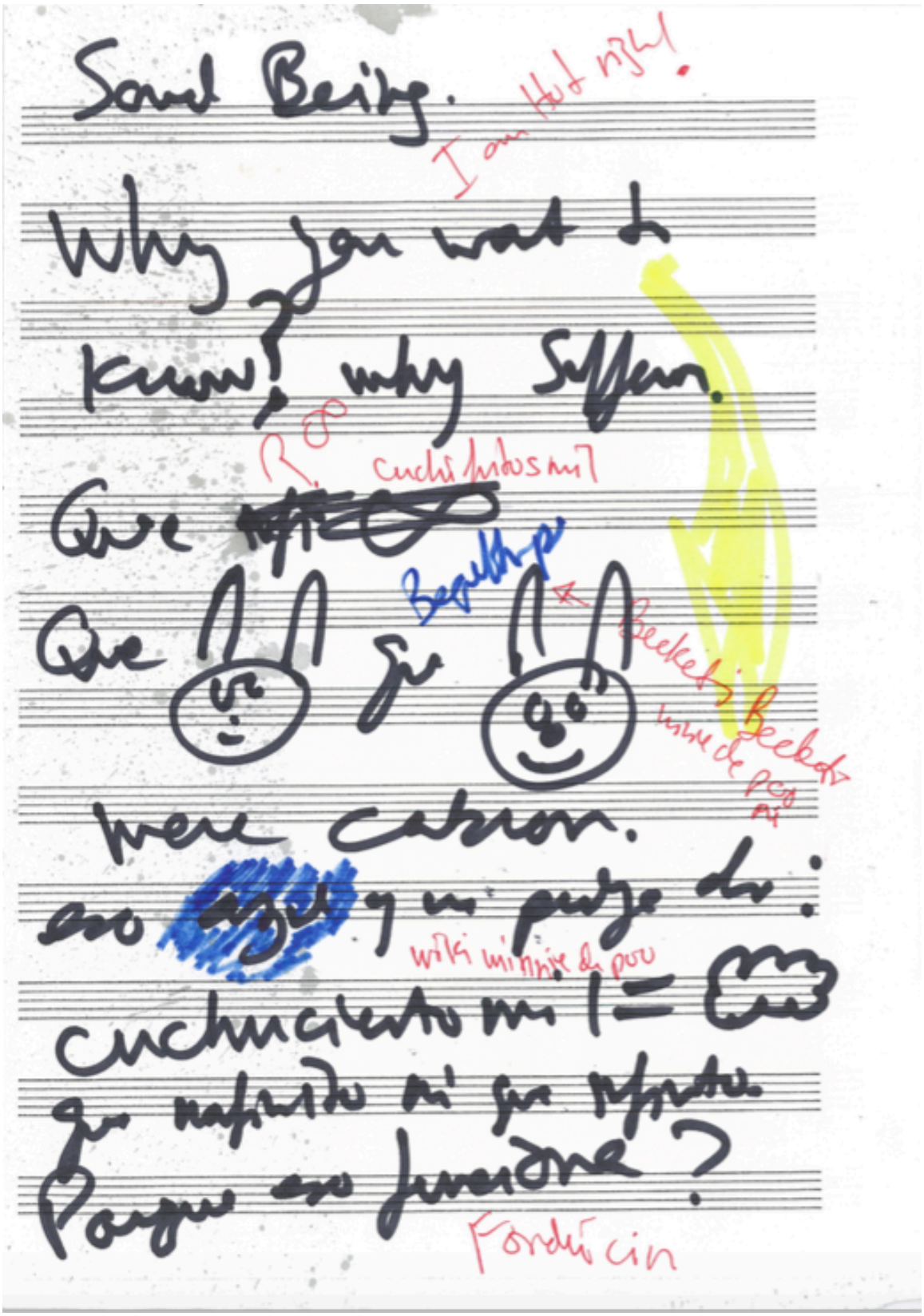
then √-7 is not 2.64575131 i

2.64575131106 this is a lie dude.
it is like saying that 2.64575131106 * -1 whit the polarity unified of ± or + and - together, is a domain were polarity does not exist. ??? : /
I guess so.
So if this is invented, I will continue with my bull@!^!.

I don't know anymore how to think about i.

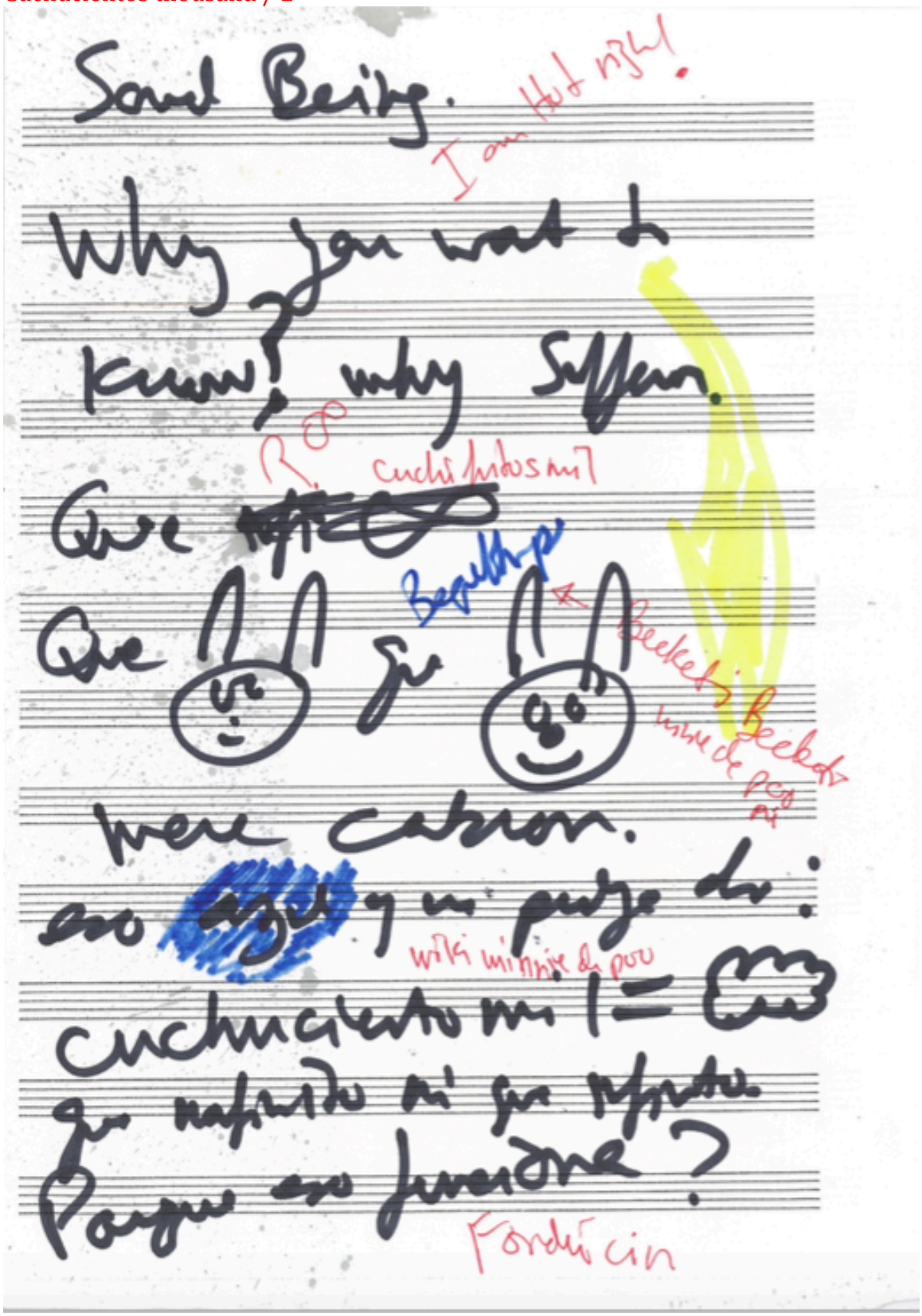


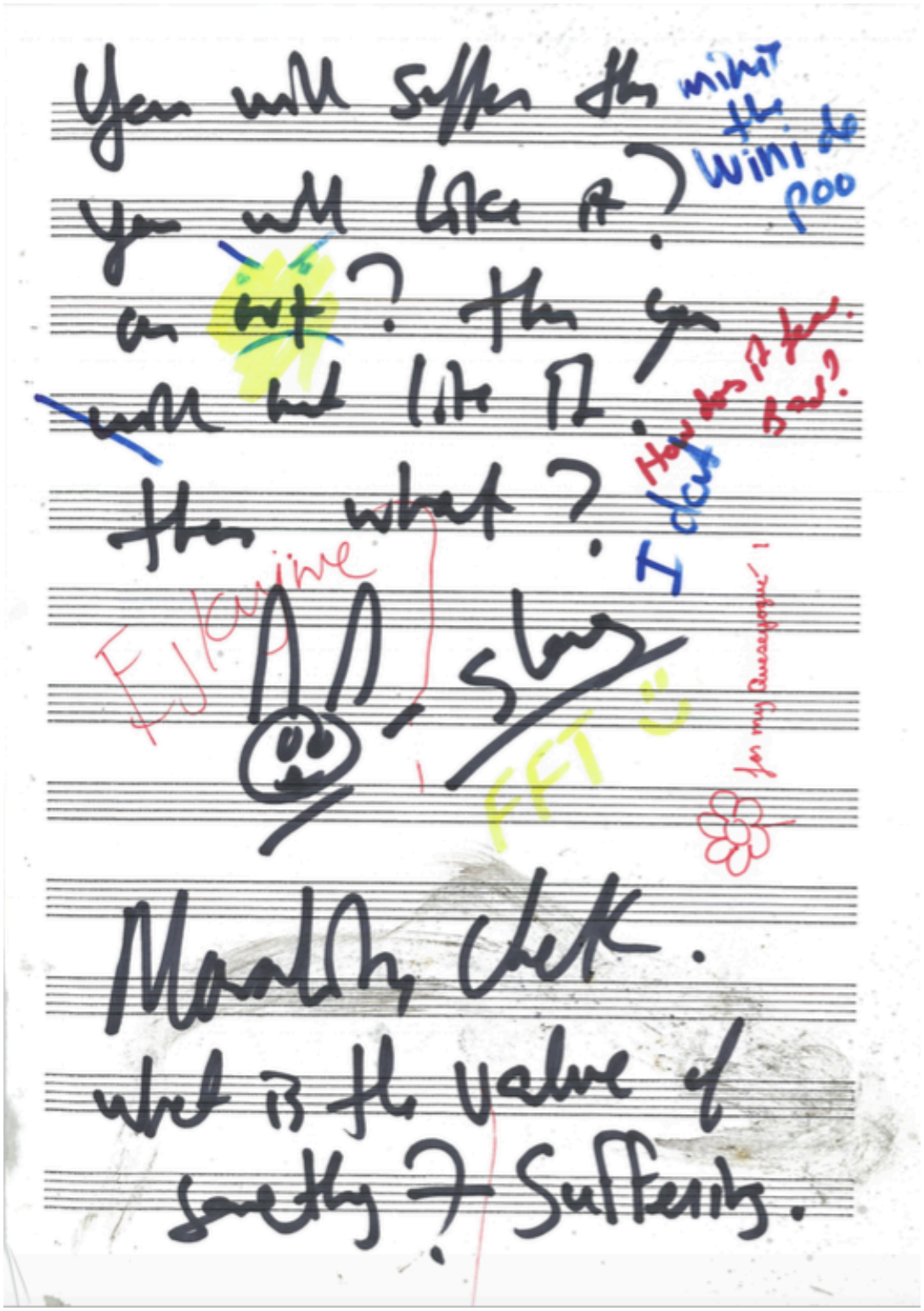
What is Jong Cage “silent” piece in Philosophy? What does it represents? Beauty everywere? Maybe a revaluation of the inmante value of everything as Beautful and valuable, maybe a reinstaintment of morality in every single thing, even little pigs. Treat little pigs very goodman, John Cage said so. more or less. ±



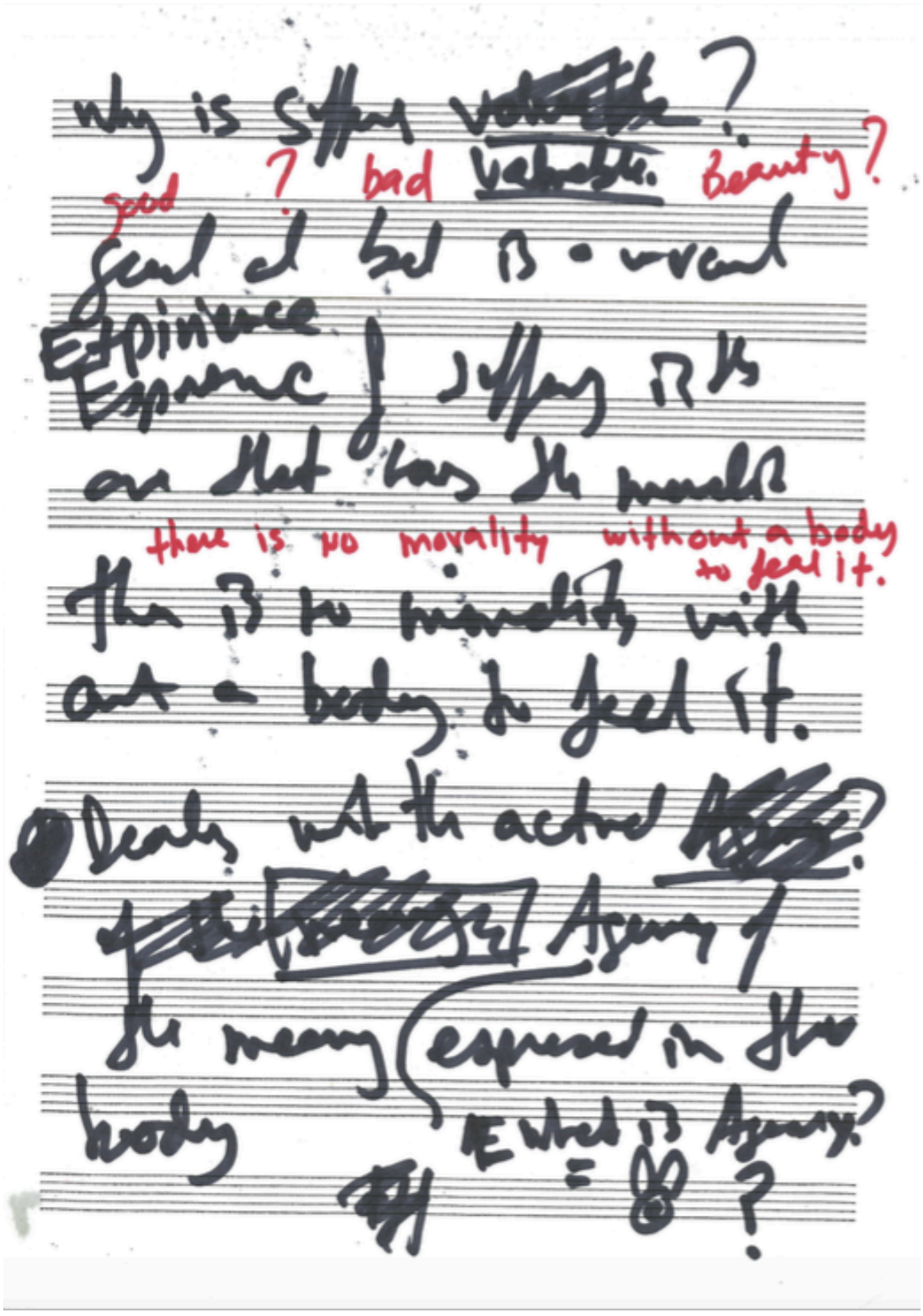
Cuchucientos mil: a special number in Puerto Rico. “Cuchucientos thousand”

Cuchucientos thousand / 2 =


Soul Being.
I am hot right!
Why you want to
know? why Suffer.
Que
Que
Beautiful
Beebeebeebe



Suffering as the only place of departure to find universals in this relativistic saturated society.


good ? bad Beauty?
there is no morality without a body to feel it.

Agency conciousness Express

Any I It creates my express

m/~ act. In an Act

quality-characteristic

suficiencia es no objetivo

Sufficiency is no objective

Pasar de no objetivo Humbelness

If you can't express your humbelness
in you you will never see
the beauty

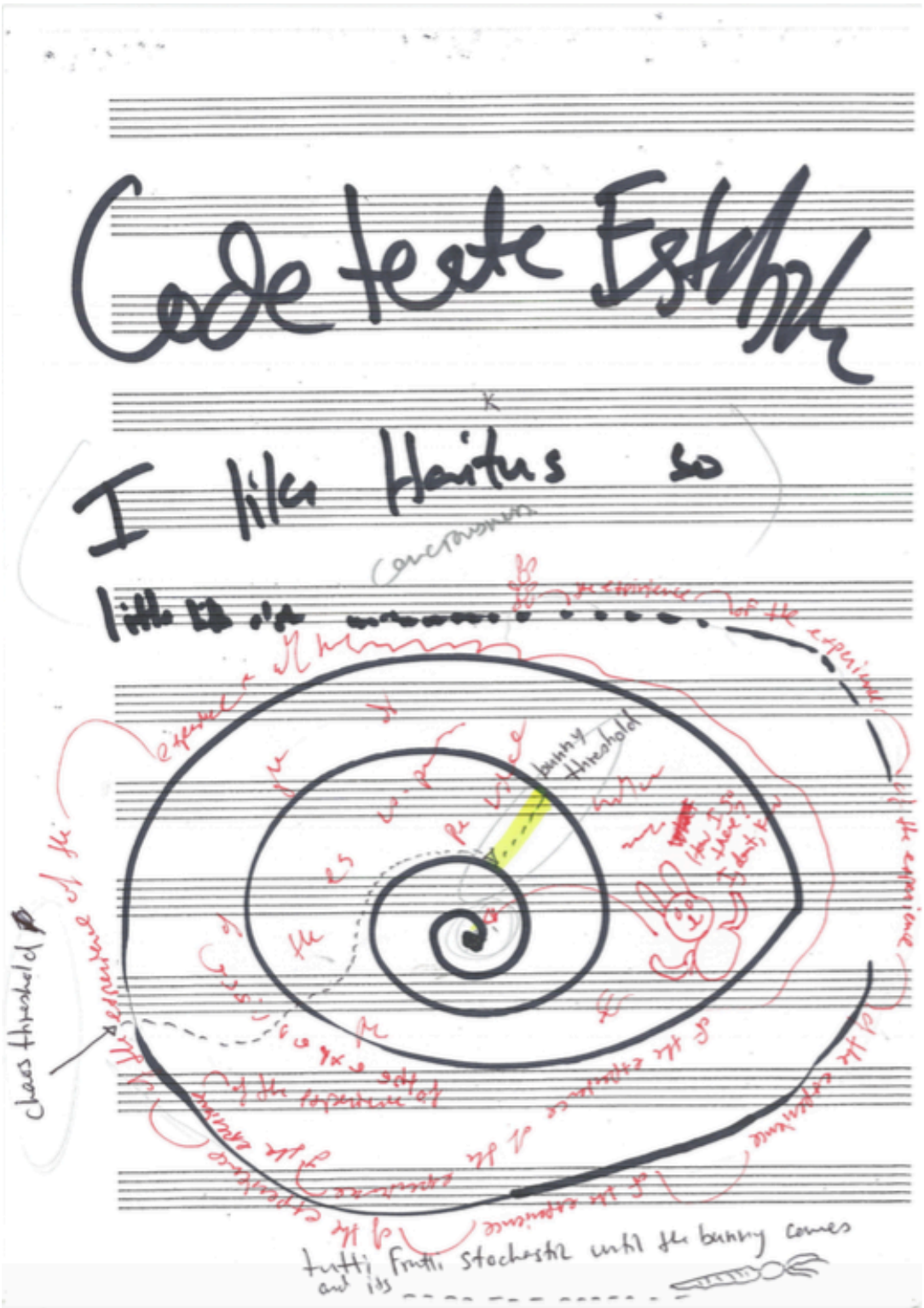
Si no puedes expresar

lo humilde eres

no vas a poder ver

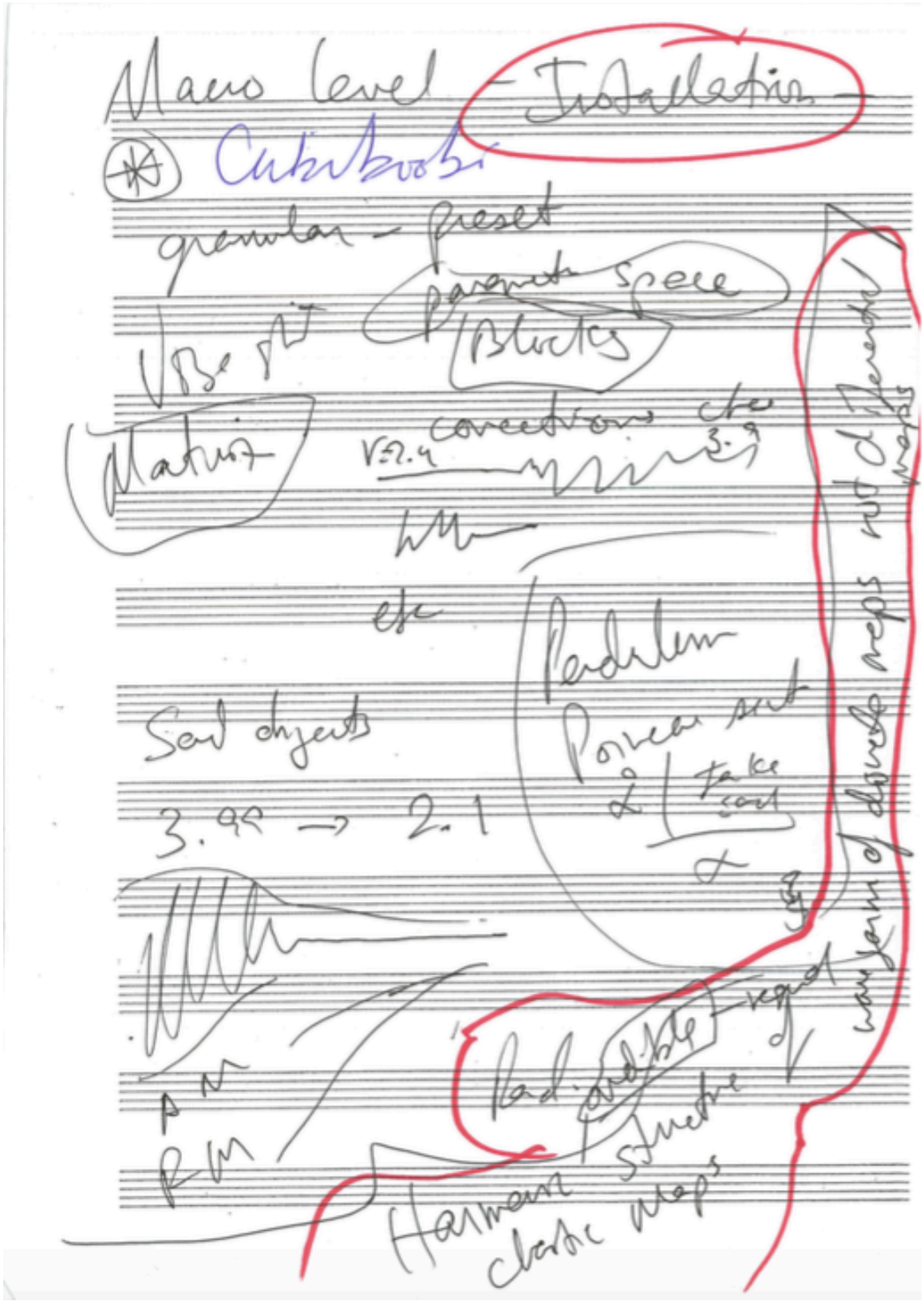
la belleza.

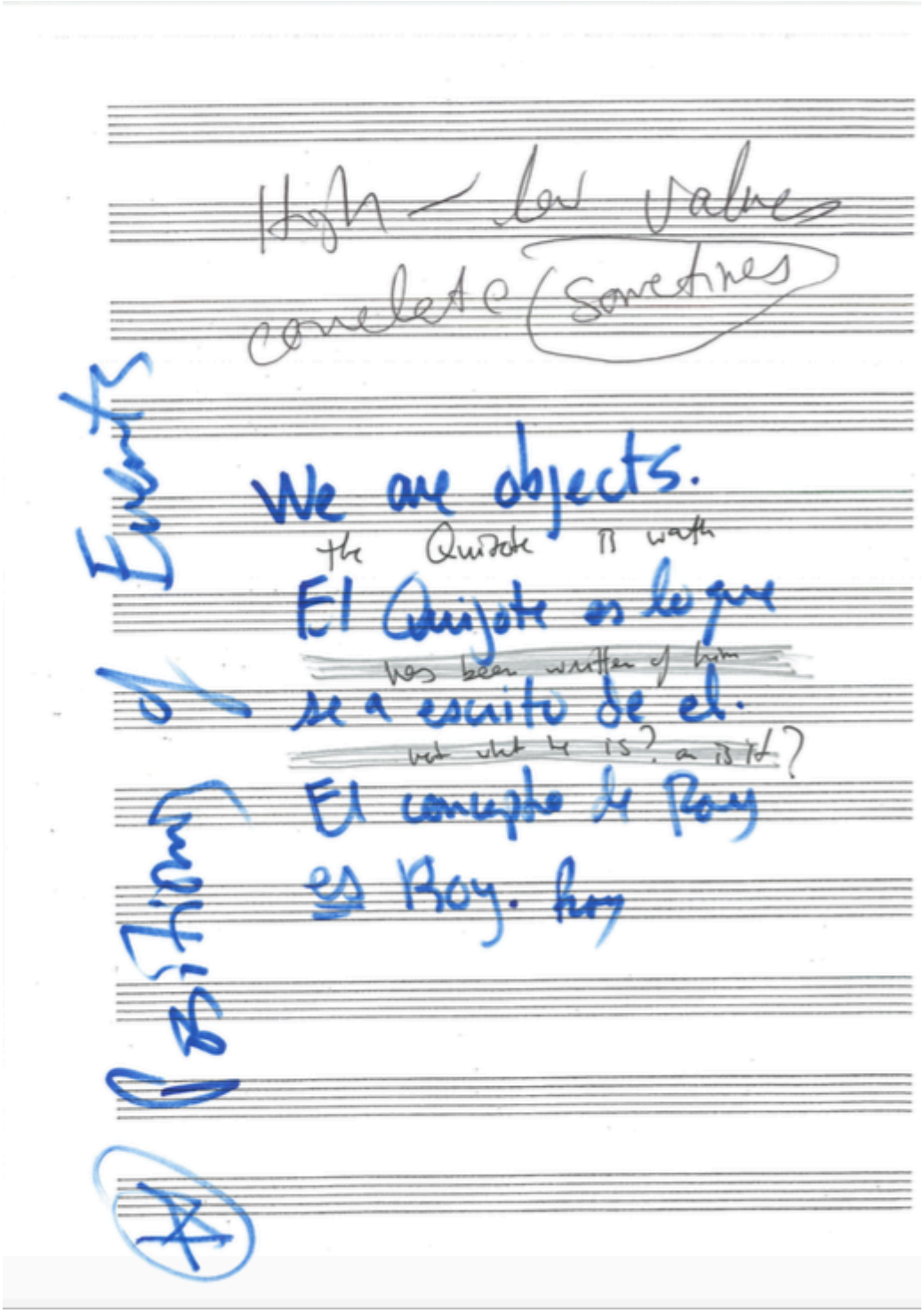
Humilde es bien pensado bien claro.



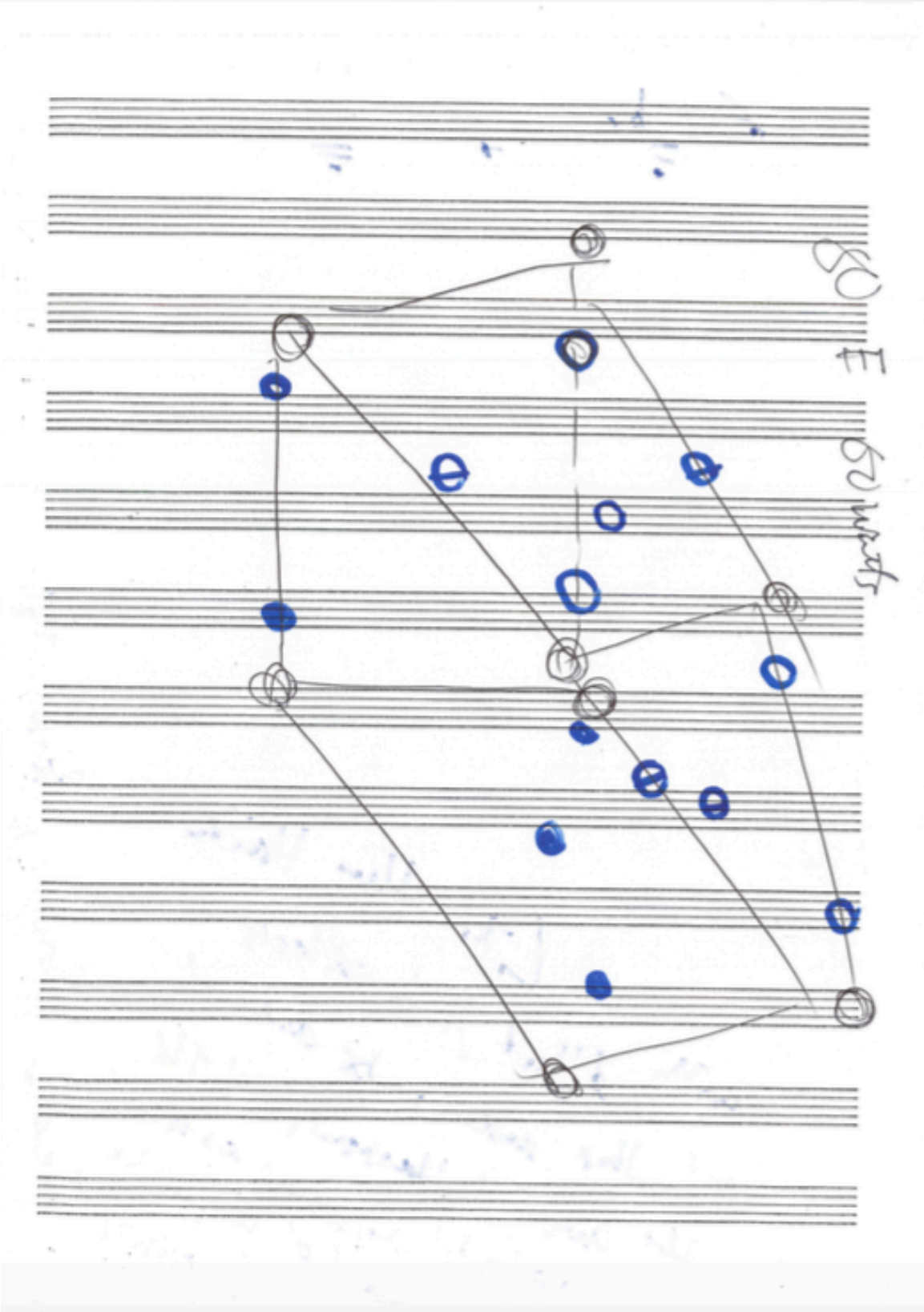
Different levels of the _____ space" until the Chaos and the _____ or Unsignified, called it realms or whatever. The middle sections is when or were consciousness is unable to acces information with our Unpeujelums not letting us dive into that dimenstion. _____

Chaos is with rules, after is relativity, after is some other weird shit and after ___ id ont know

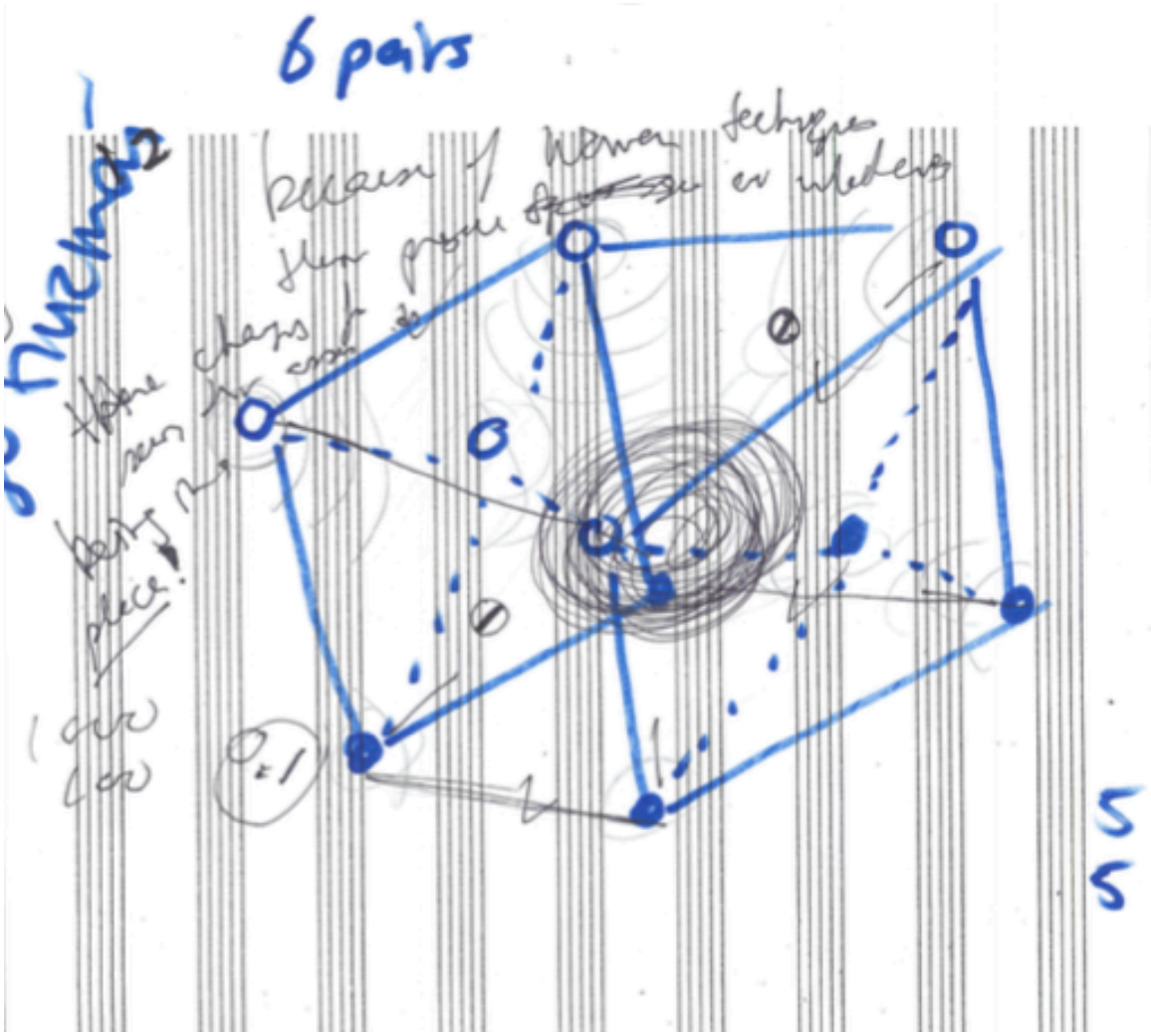
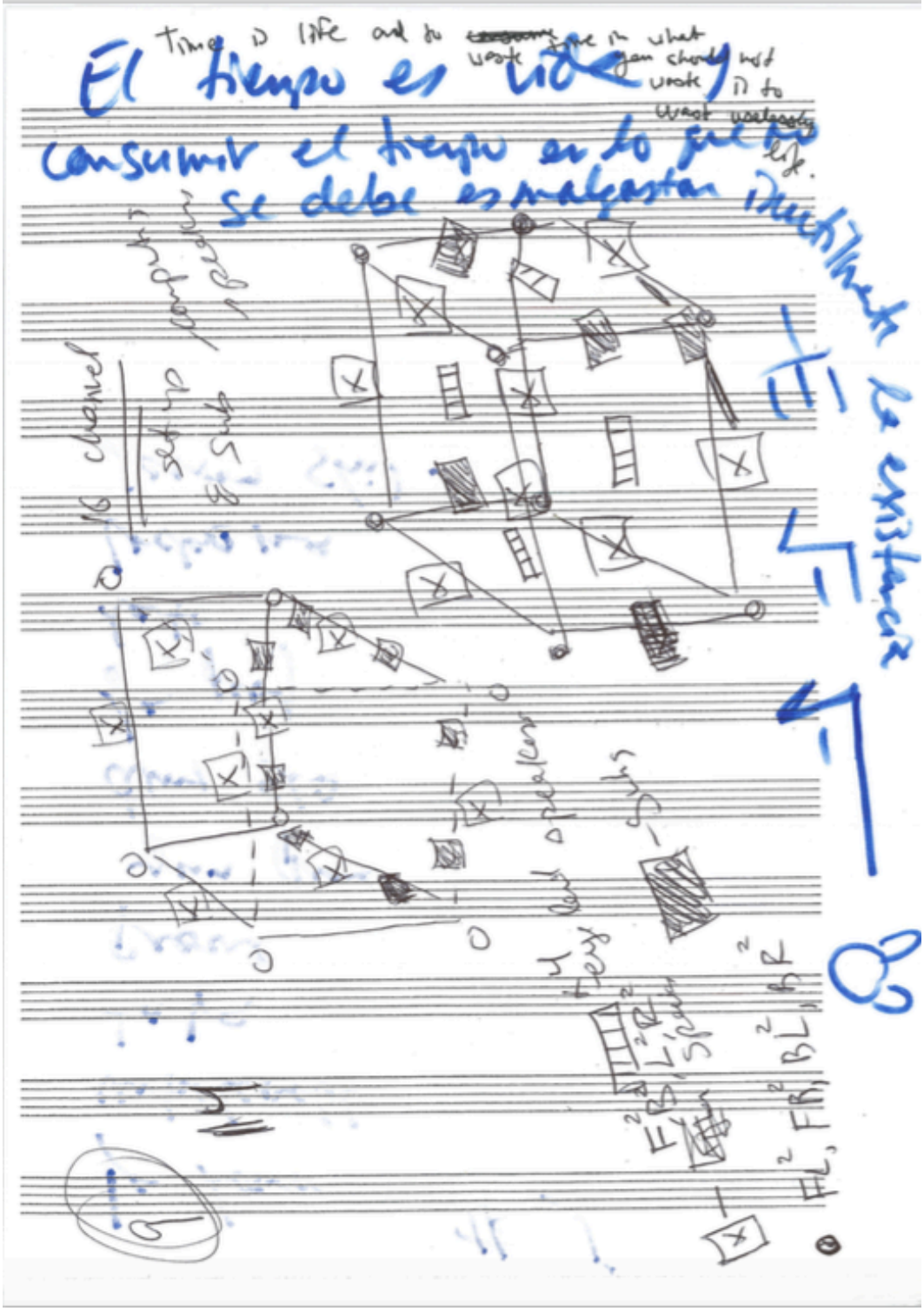




The Quijote is what is written of him not what he is from Jorge Luis Borge's "El Quijote de Menard". This is related to Theories of Creation, meaningfulness in music and everything that exist with an adjectives or relations.

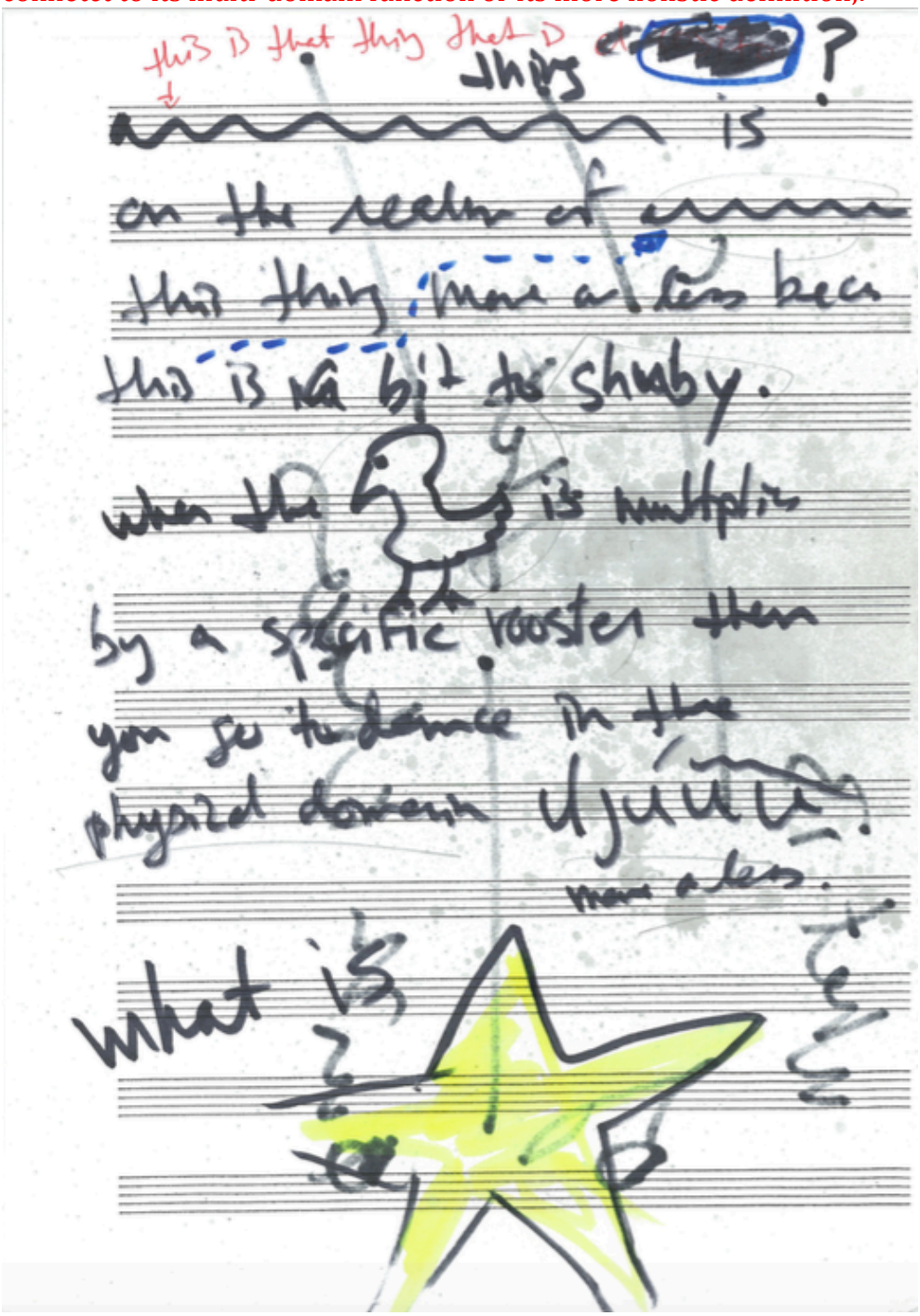


Sketches for El Cubo, for the chaotic portraits in Sound Forms.

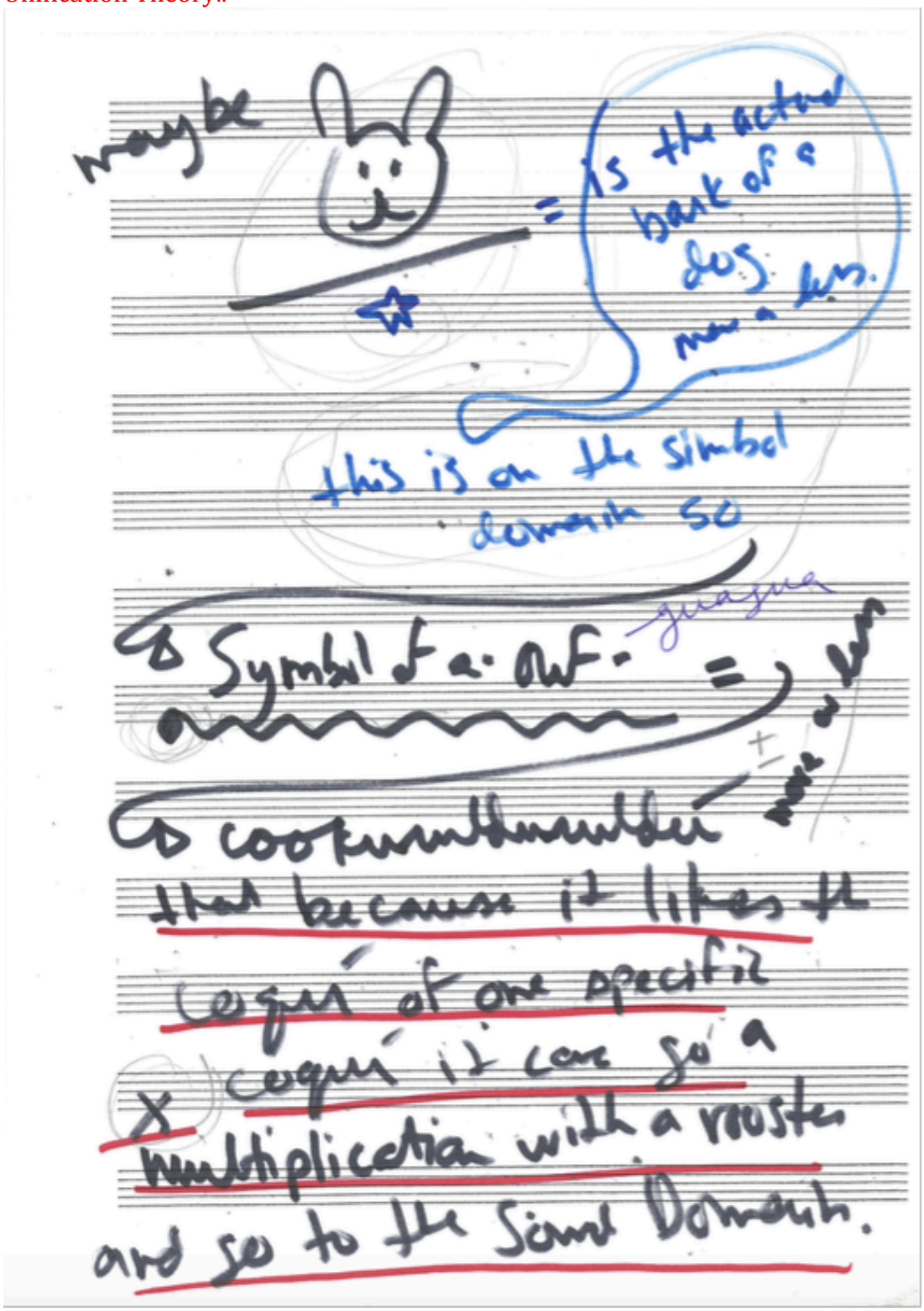

6 pairs
5
5

Time is life and consume life in what one must not is waste uselessly ecxistence.

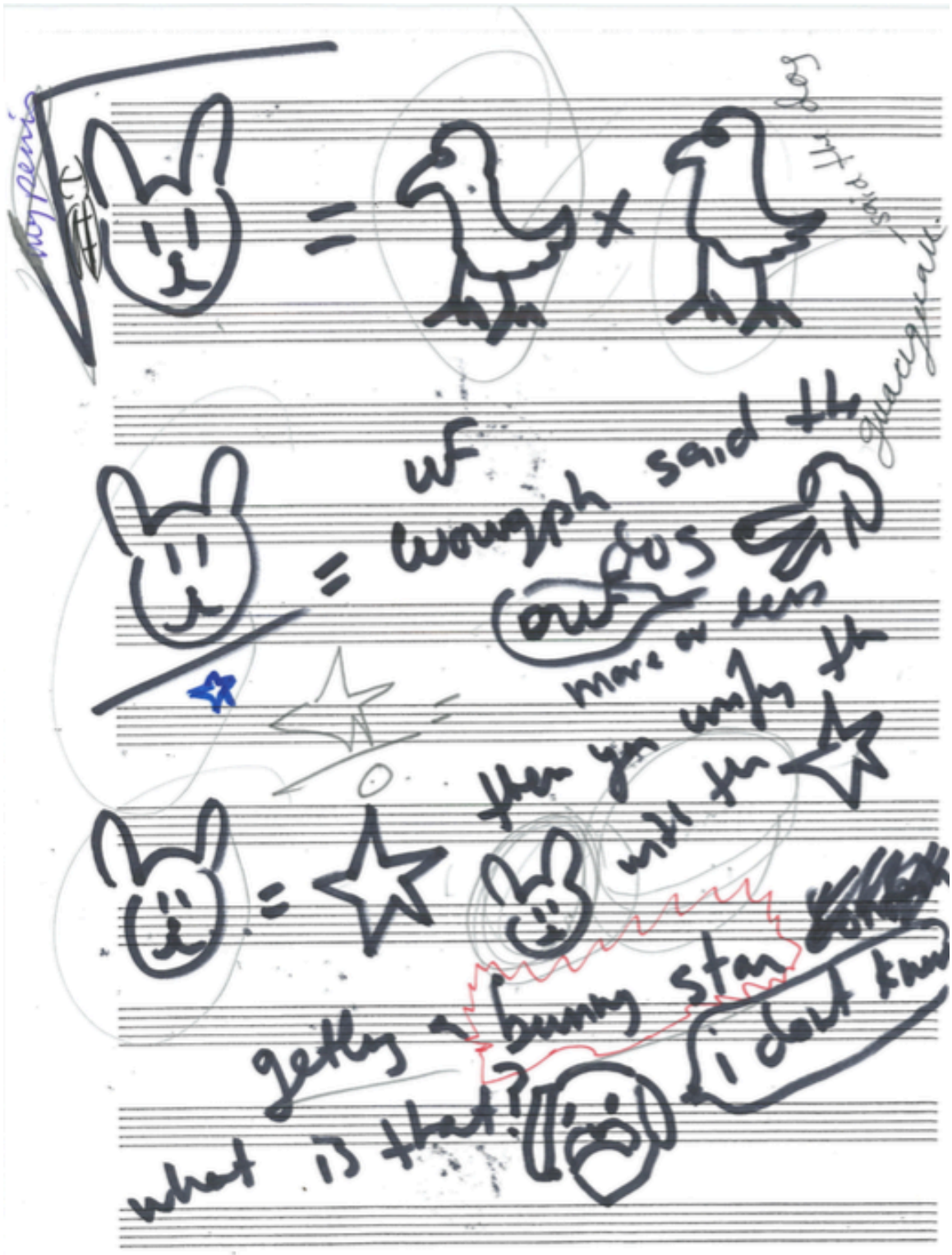
Eugenio Maria De Hostos. Life is time. This is the concept taken from this phrase of Hostos. How can we perceive reality? Time is taken as memory, this was the derivation made when acknowledging this phrase and derived into the

multi-synchronic nows and multidmentional times regarding the rendering of reality and other subjects. Life taken as an a-synchronic renderisation of reality, meaning with memory, so memory is time? or time is life? and if so then time has taken a multi-definition apart from the language domain. It has been adjectified to be unified in a through a possible domain of poetry, which I don't think, in order to connetct to its multi-domain function or its more holistic definition;.


this is that thing that is
what is
on the realm of
this is a bit shaby.
when the is multiplie
by a specific rooster then
you se to dance in the
what is

Here were explre justification in mathematical notation for the Unification Theory, regarding √-i as a base for exploration therefore, on of the titles of this Thesis. The Unification Theory..




=
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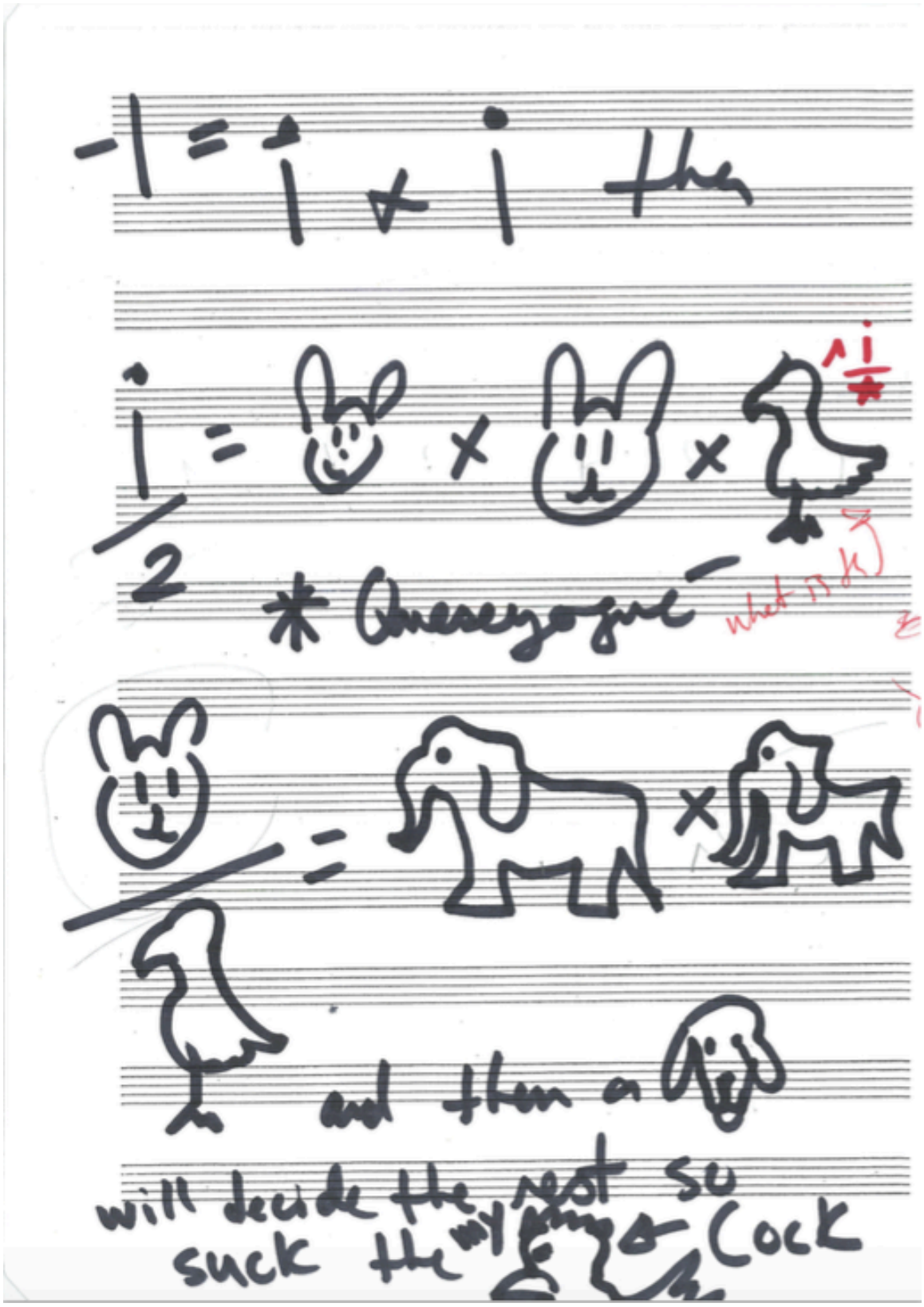
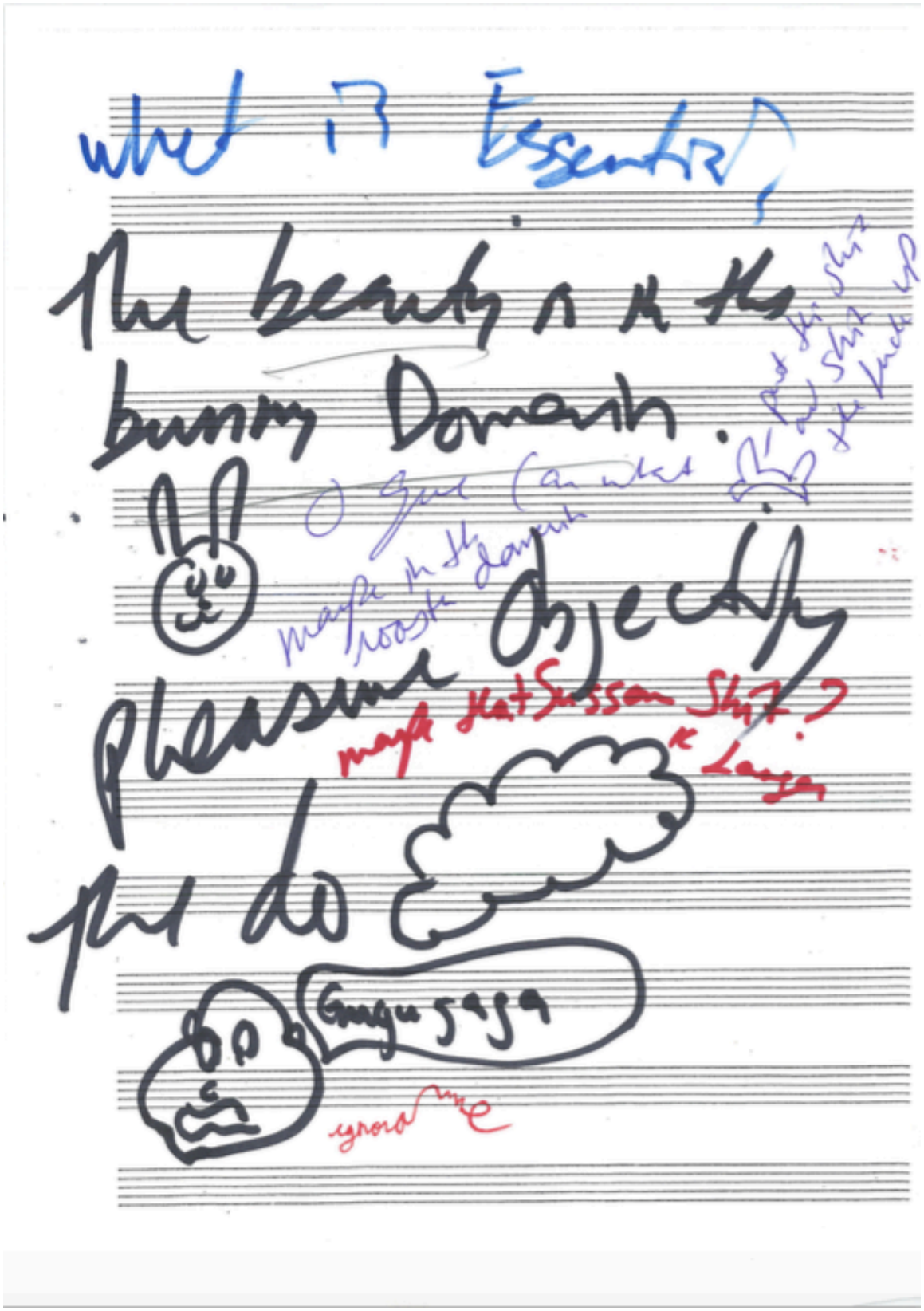
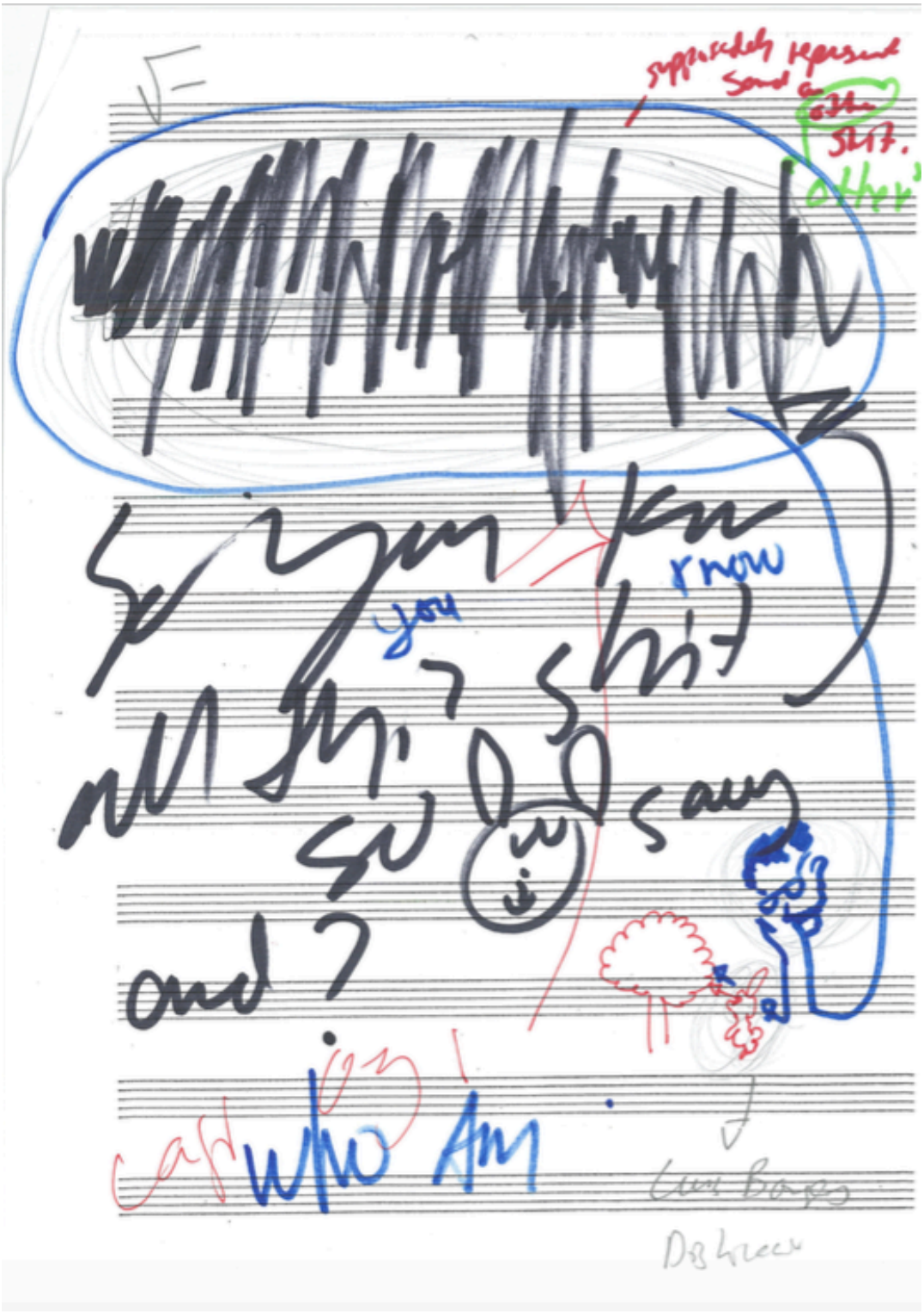
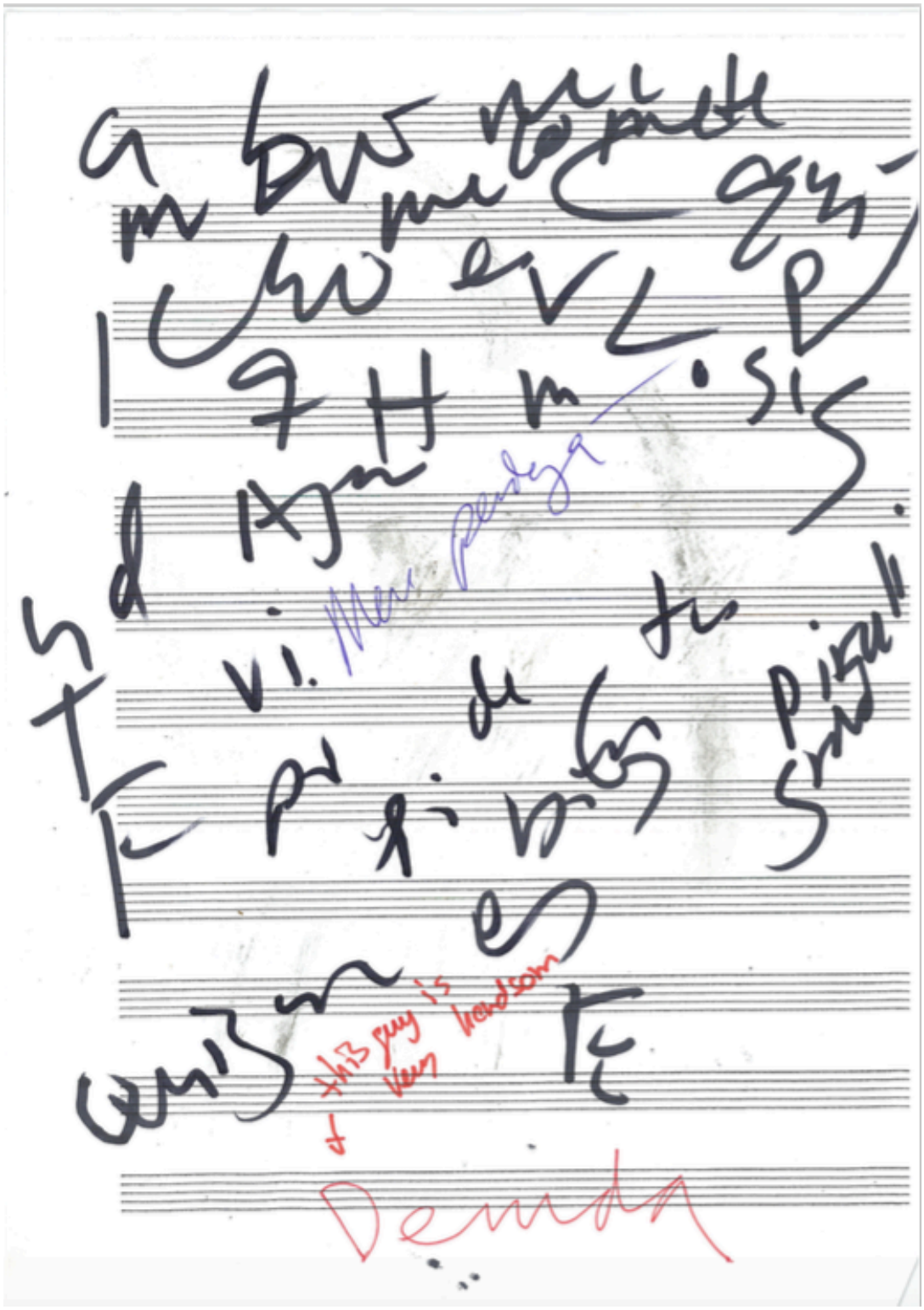

-1 = i x i the
i = x x
2 * Quaesyogué
what it is
and then a
will decide the next su
suck the
Cock

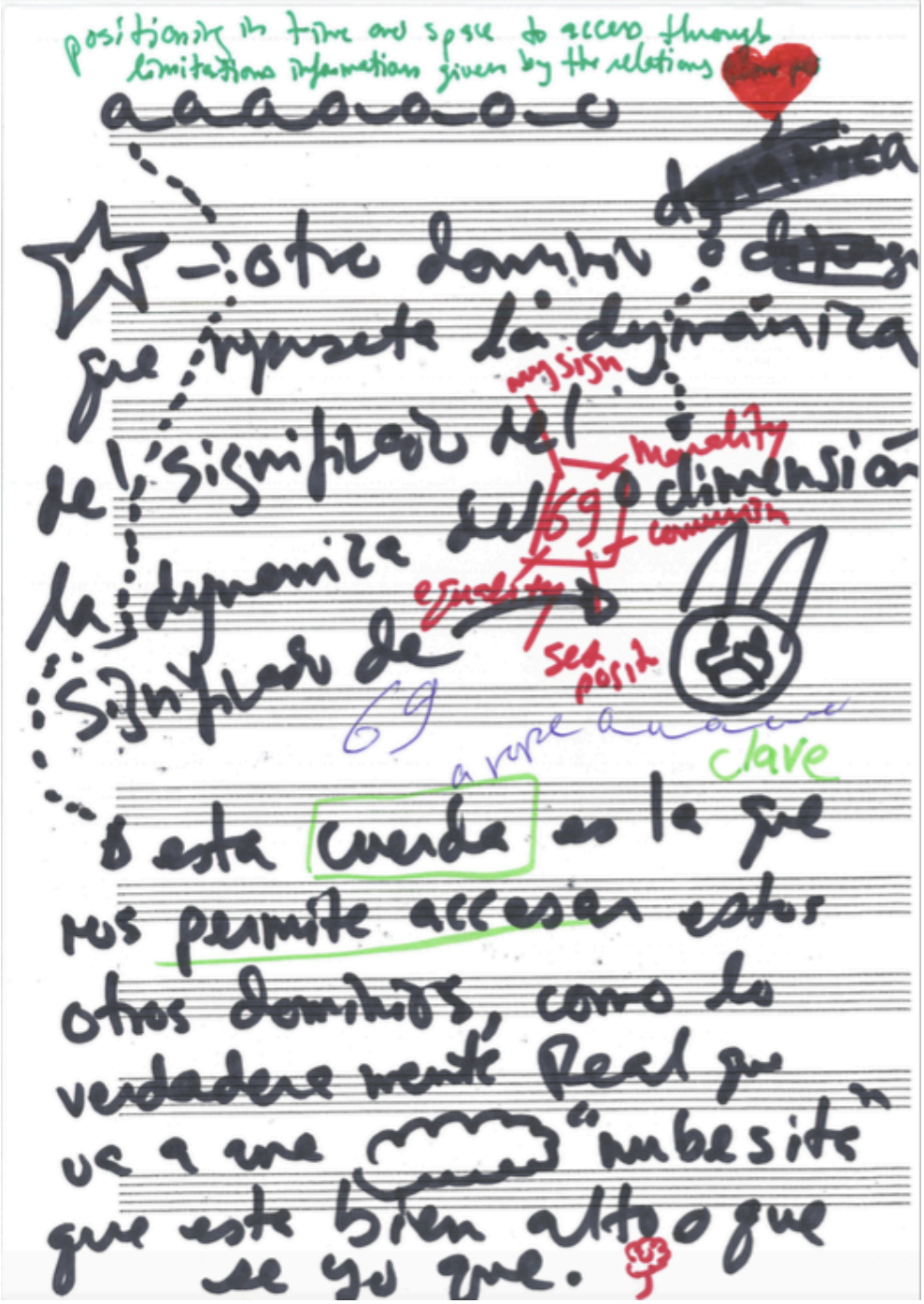

what is Essence?
the beauty in the
sunny Domain.
pleasure Objects
put do
Gugu 5959



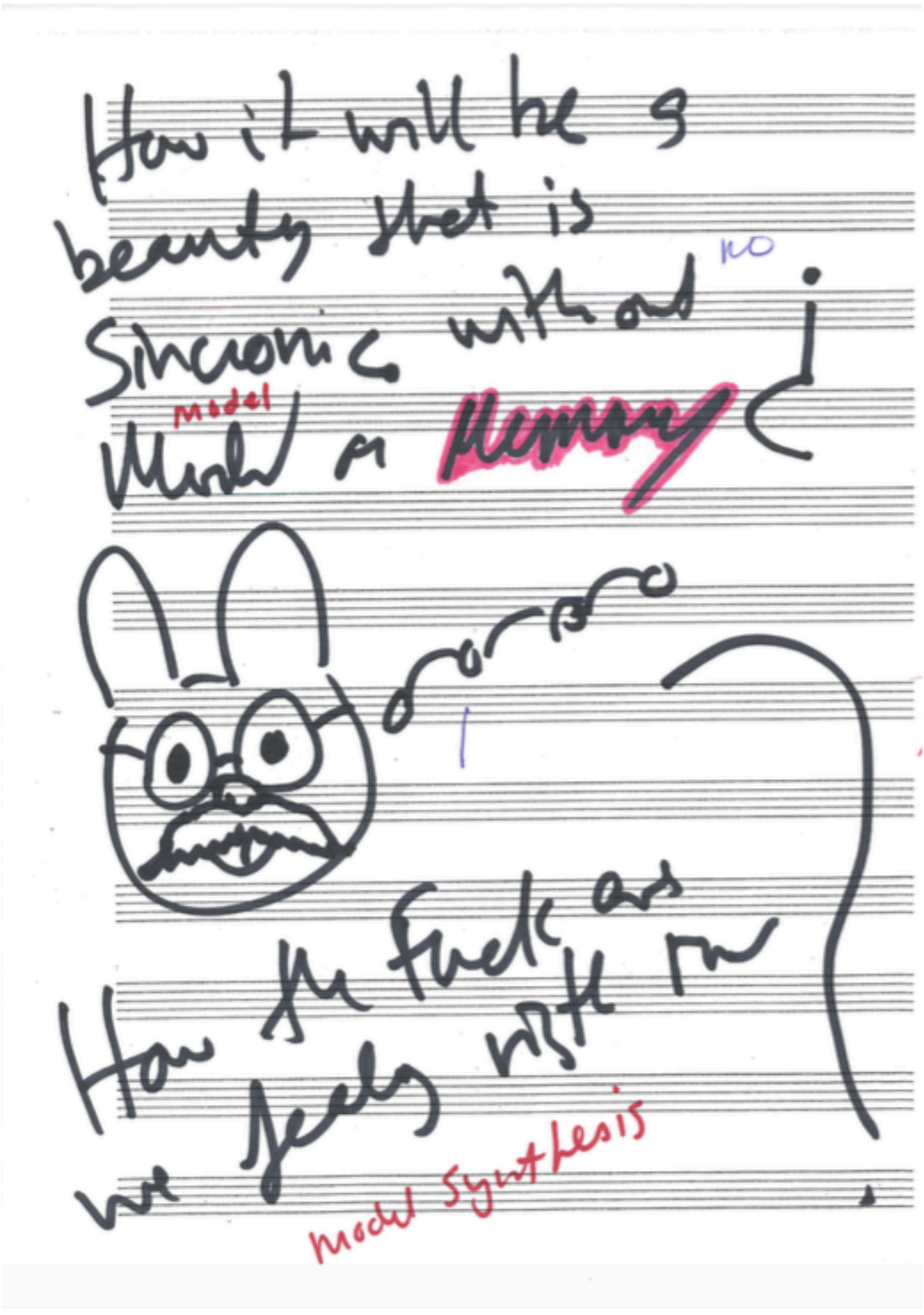
Primitive consciousness through an elite or well educated in a holistic manner consciousness. This relates to Pierre Schaeffer, Tolstoy and Formalism in which you decorrelate, limit and decompose your percepts therefore a piece in order to achive another point of view or a more holistic view trying to search for a universal.



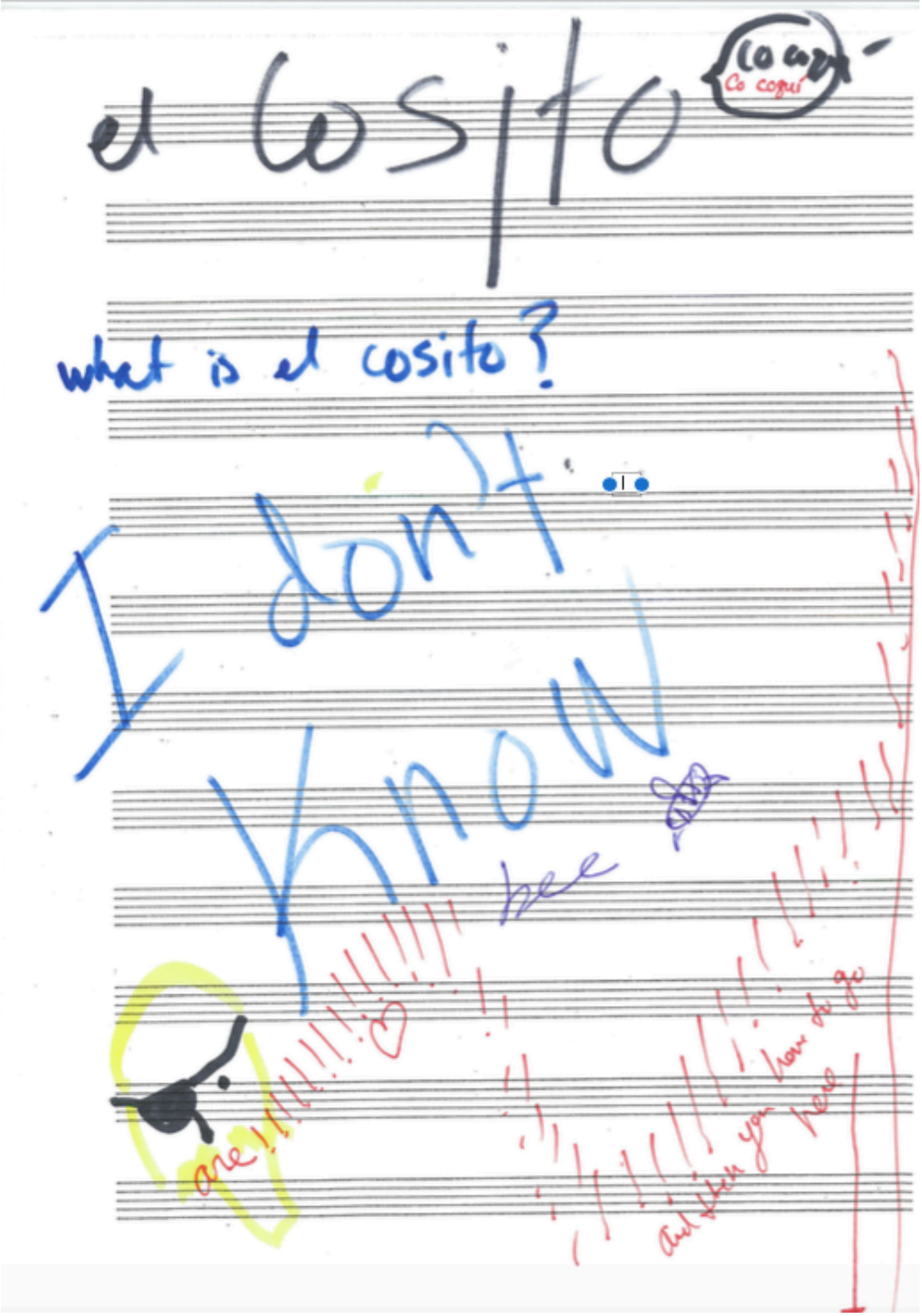
Derrida, what is the word? Whatever dude. Looks pretty, maybe only art as what Aristotle said in poetics, something like that I remember slightly.



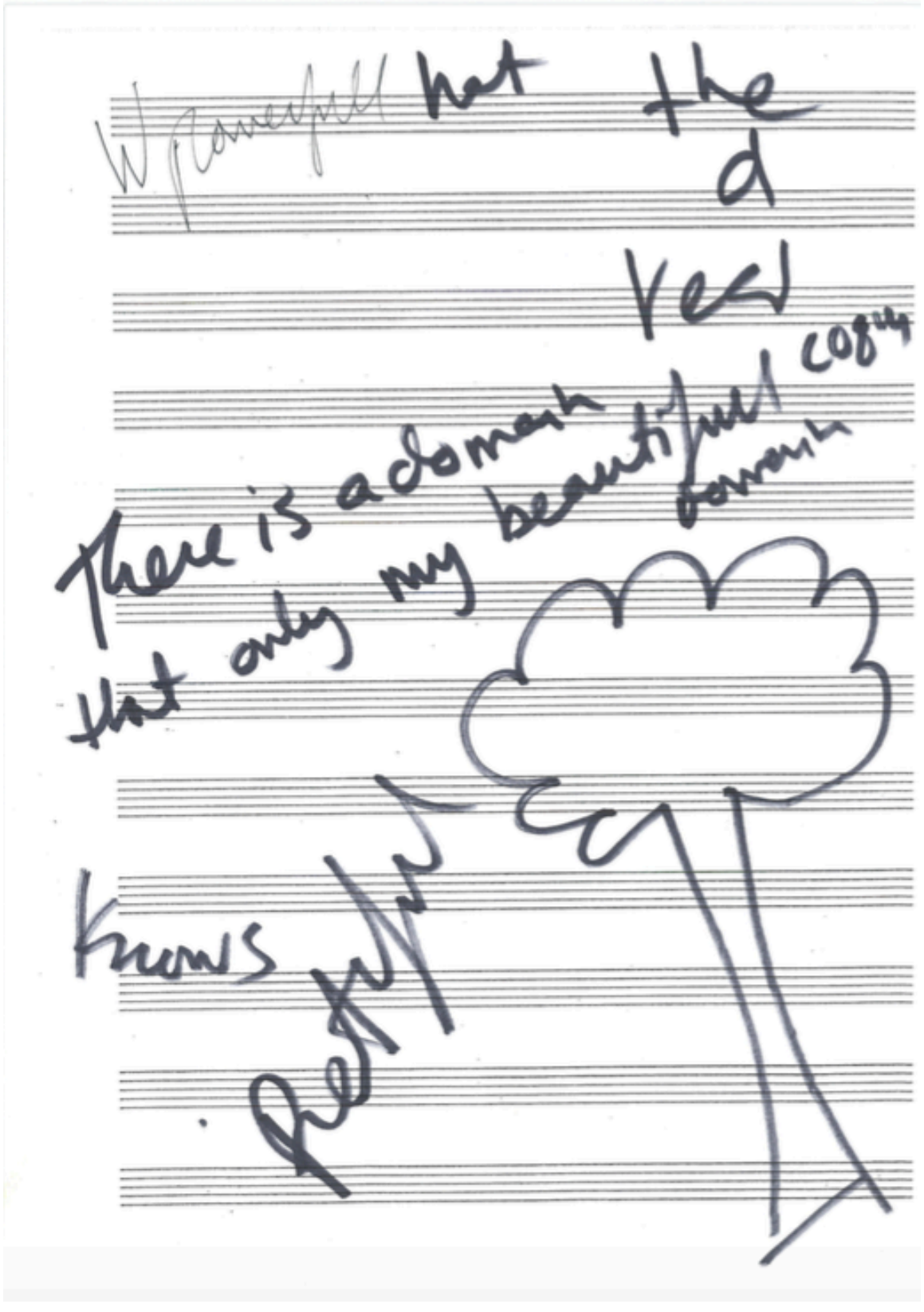
This Spanish segments talks about how we need a clave, rules to acces other dimentions, other levels of appreciation. If there is no rule there is nothing to contrast it with or give it value with the frictions there is. The cord is the clave, a relation to Cuban Clave is made and explained in another page of this Thesis. The clave let us acces other domains is one of the last phrases of this last page.

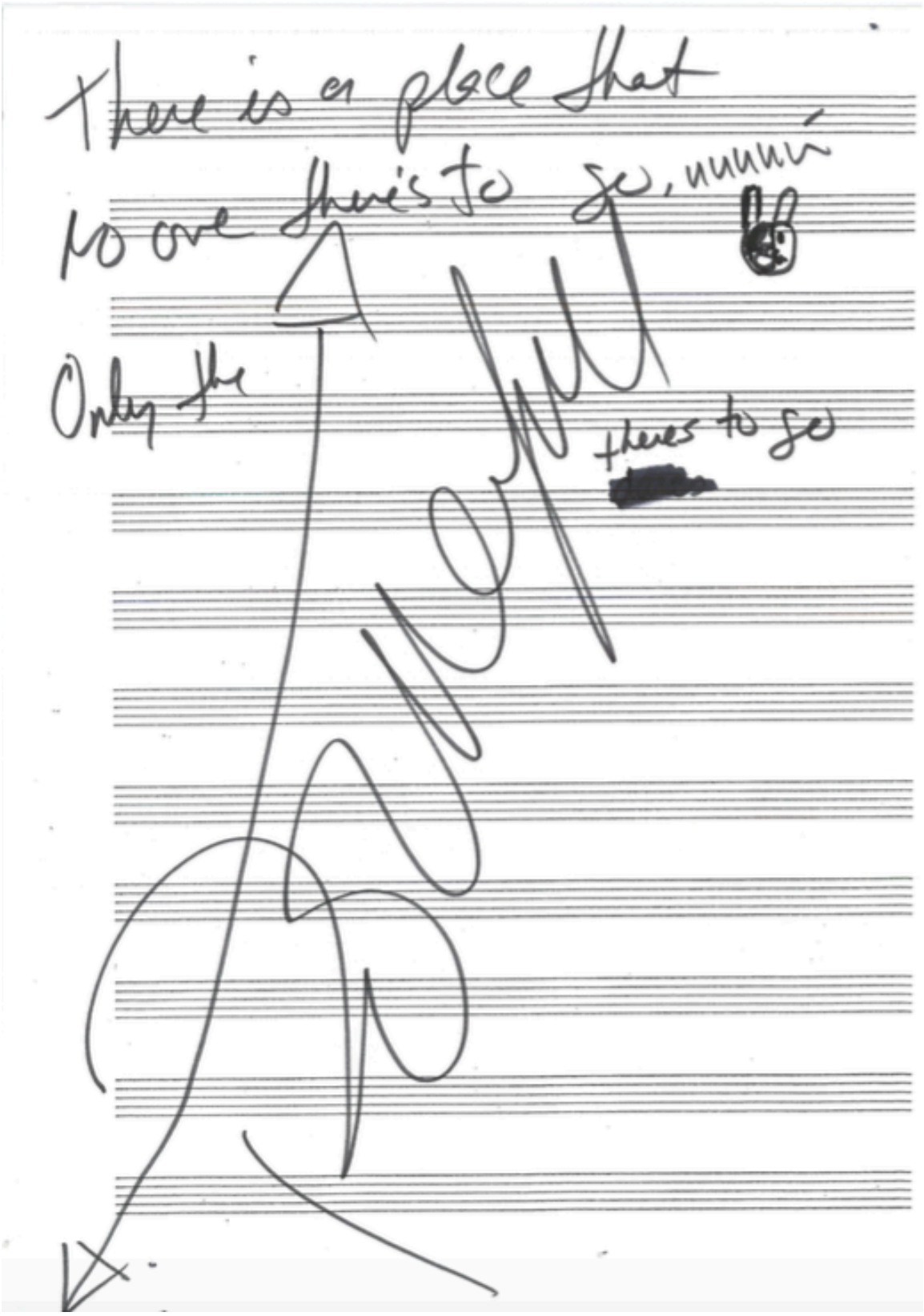

How it will be a
beauty that is
Sincronic without
model
Music a Memory
How the fuck as
we feels right
Modal Synthesis

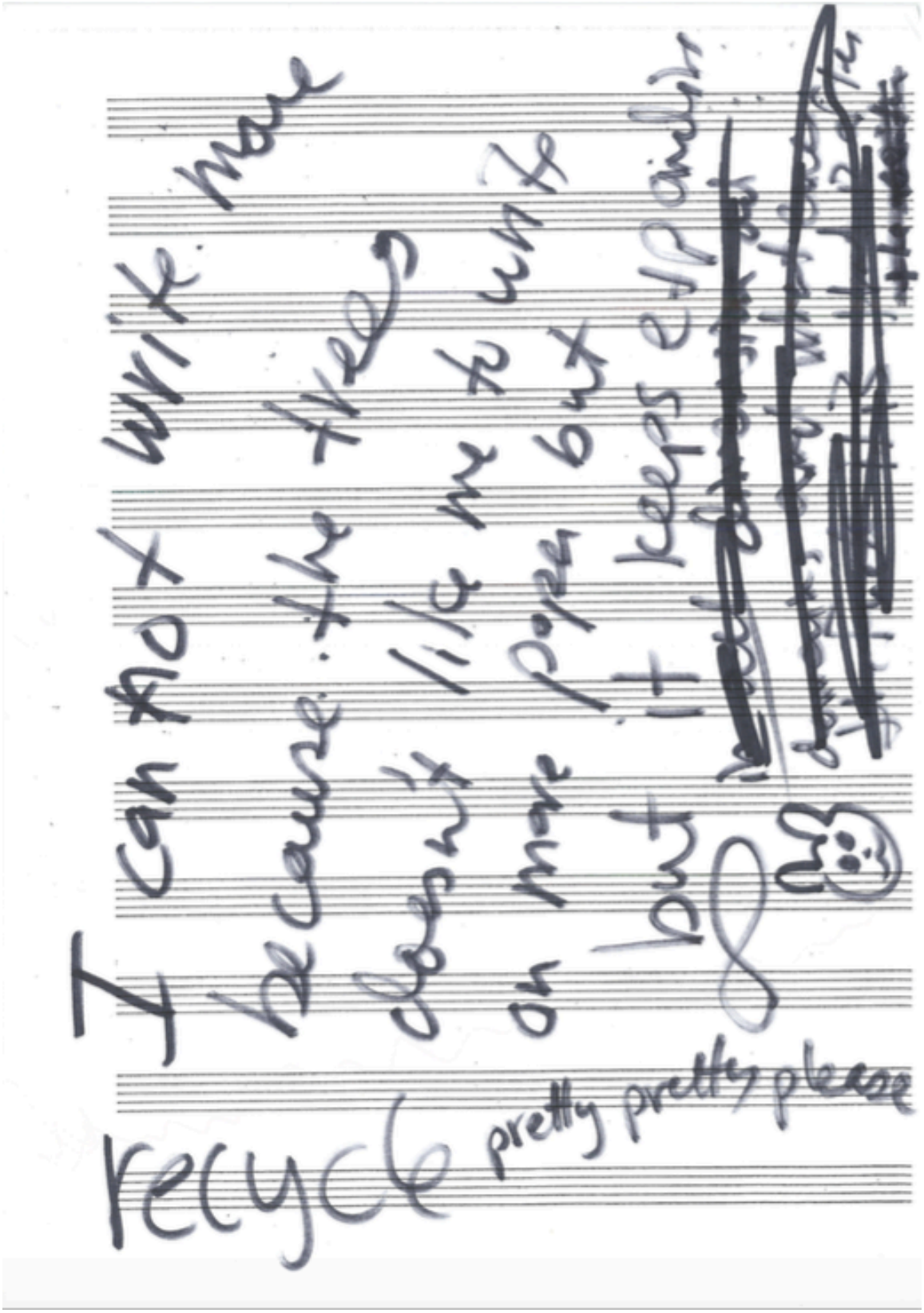
?



It will be el “cosito”.
El **cosito** is Beauty with out memory.


Wonderful hat
the
d
red
There is a domain
that only my beautiful cousin
knows


There is a place that
no one there's to go, nnnnn
Only the
there's to go

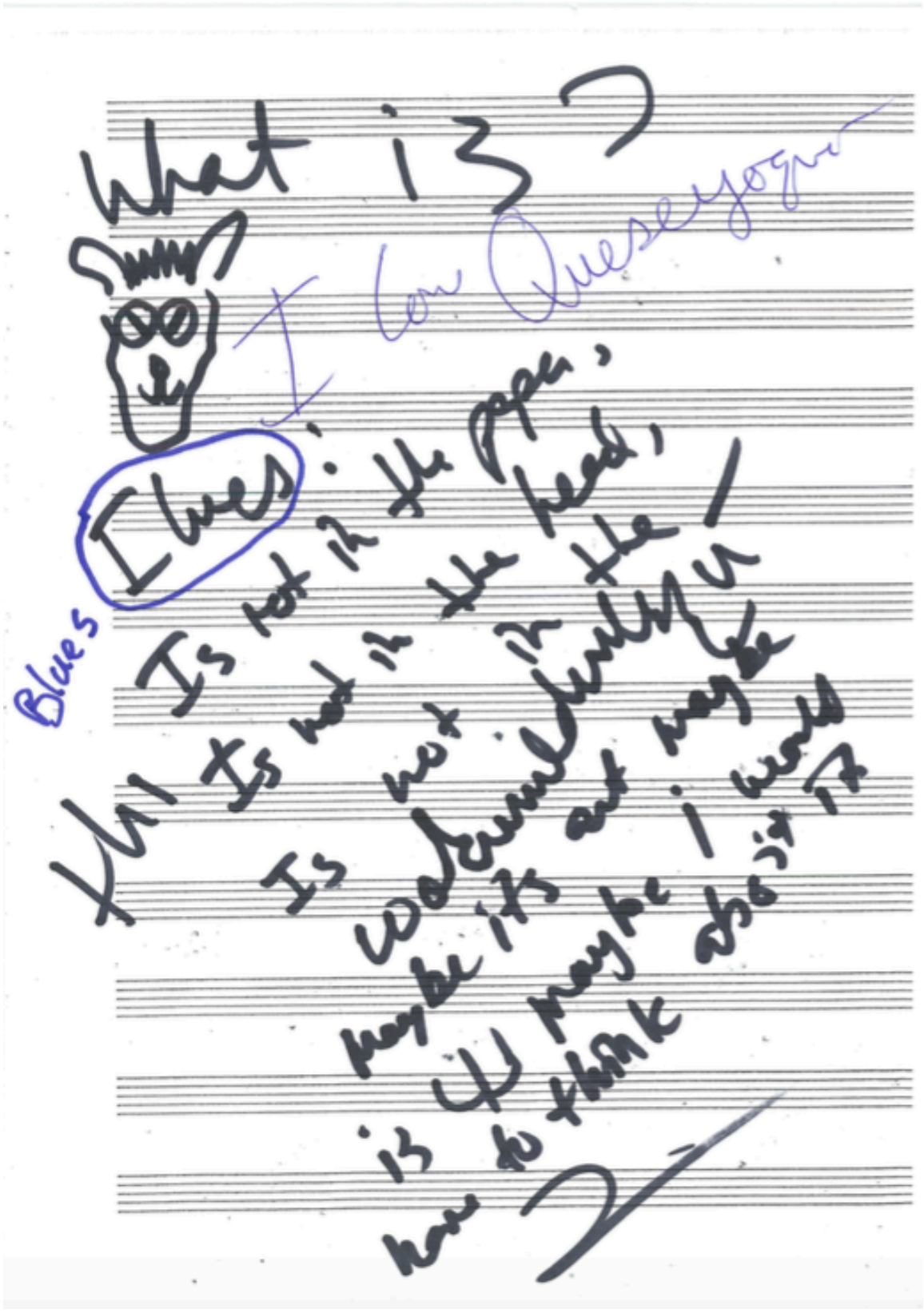


The trees are infinite.

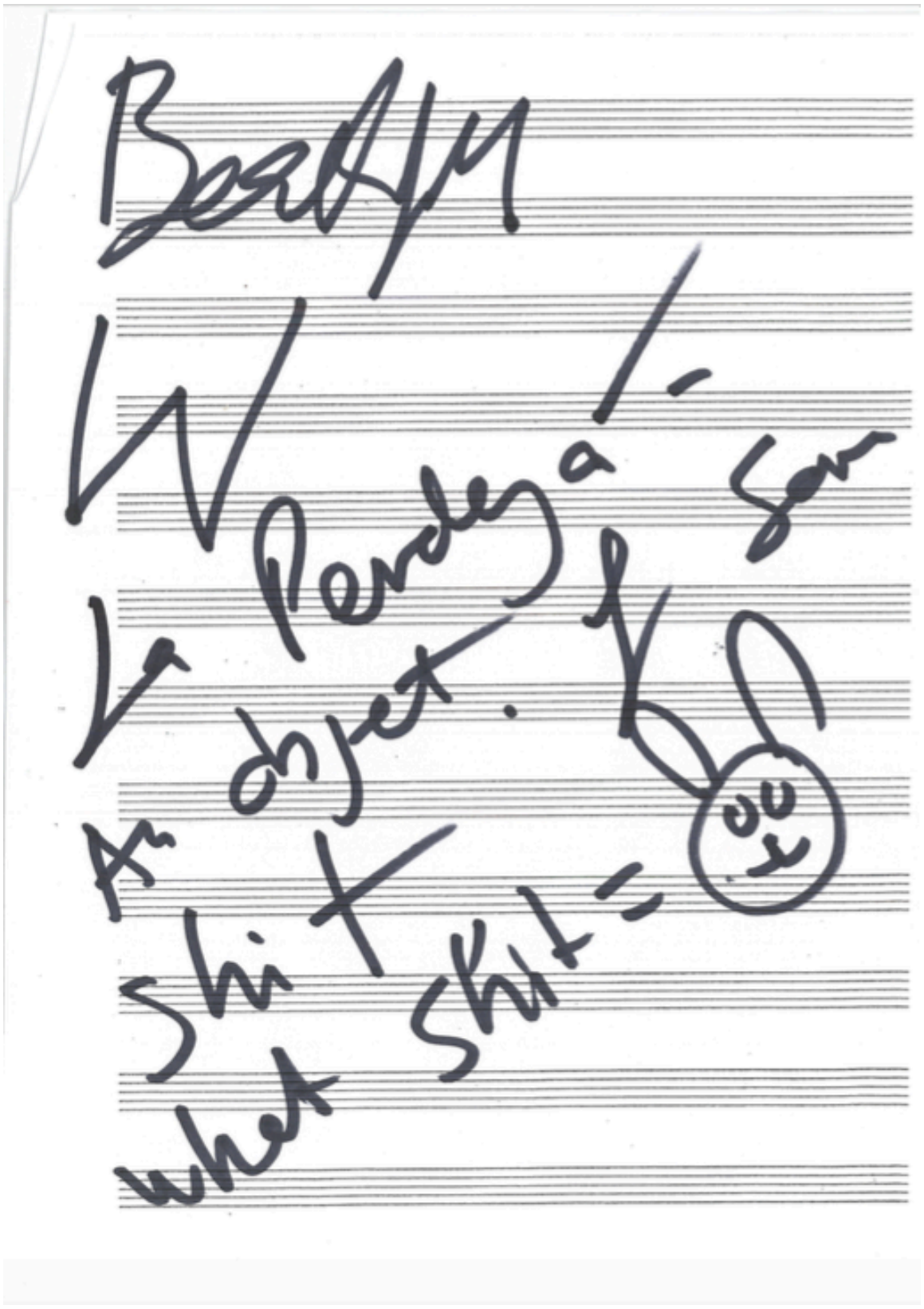
I don't have Orange.
What the fuck is
Orange? Coqui

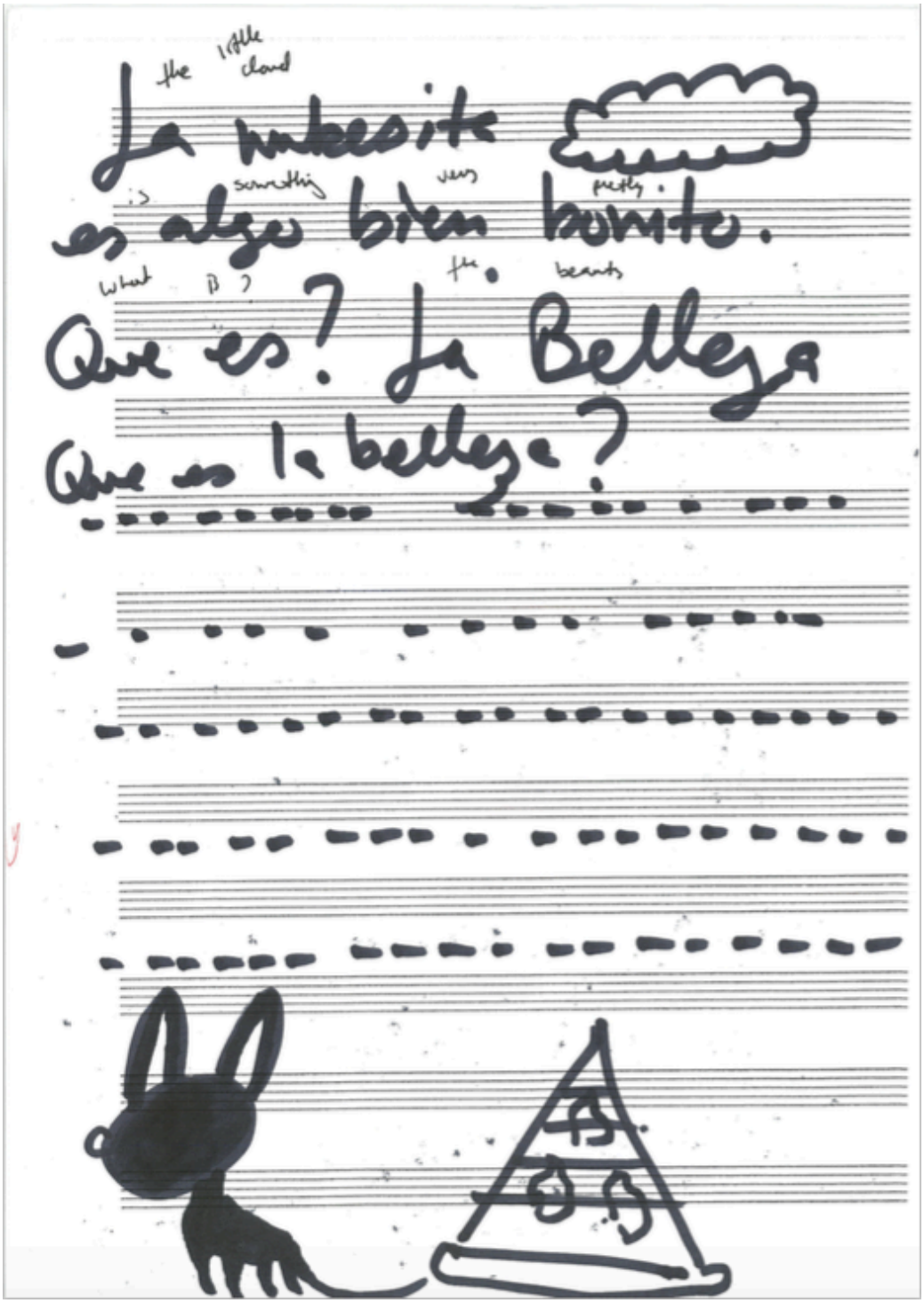
Coqui is a combination
that we in
down and also do the
the I don't know
how scooby doo you feel
orange.

what?
want?
when?
why?
who?

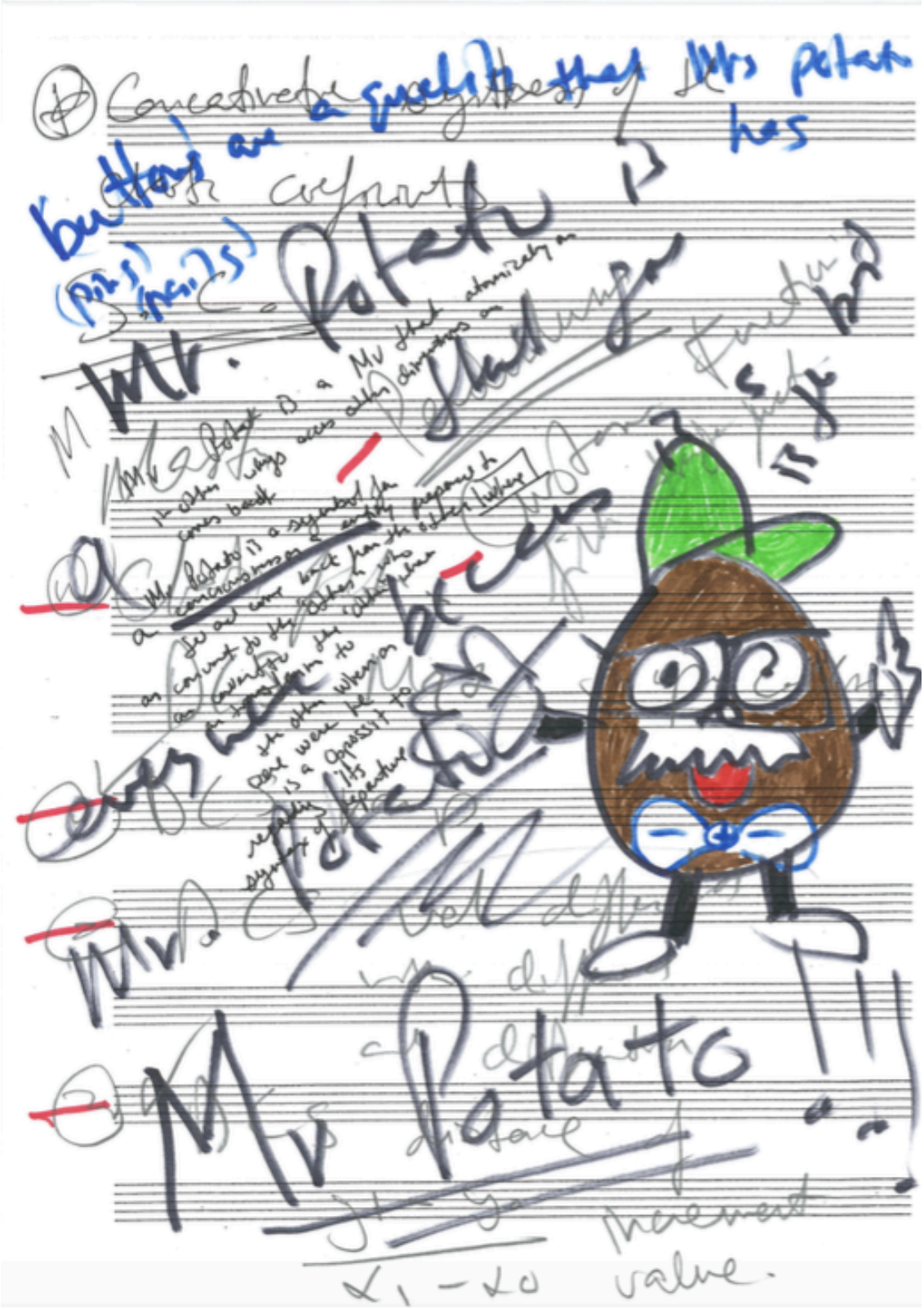

What is it?
Blues
Blues
Is not it the face,
Is not it the head,
Is not it the
wondering
maybe it's our mind
it's all maybe I should
have to think about it

What is it"?

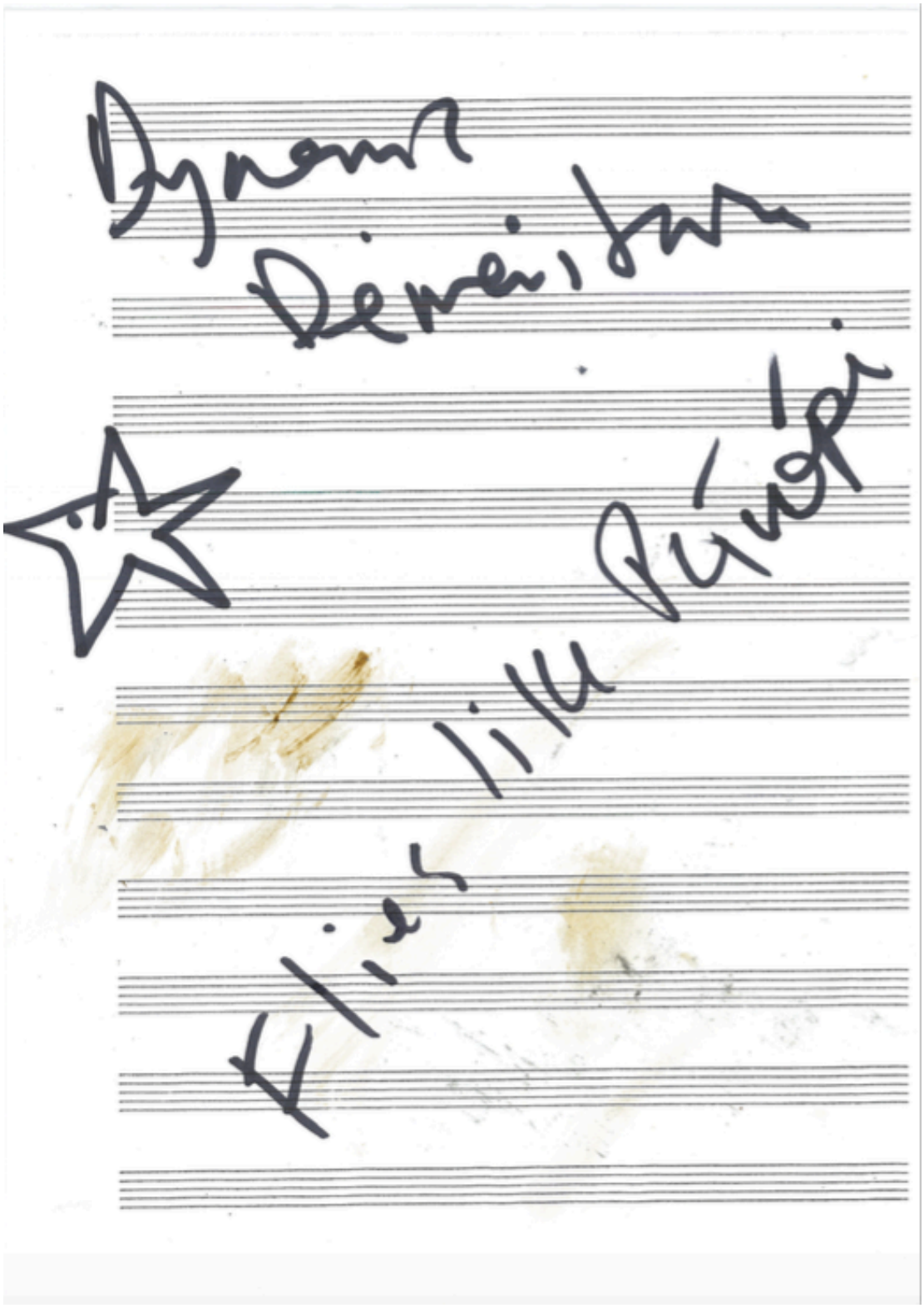

Beethoven
La Pendule
Le objet
Shit
what shit

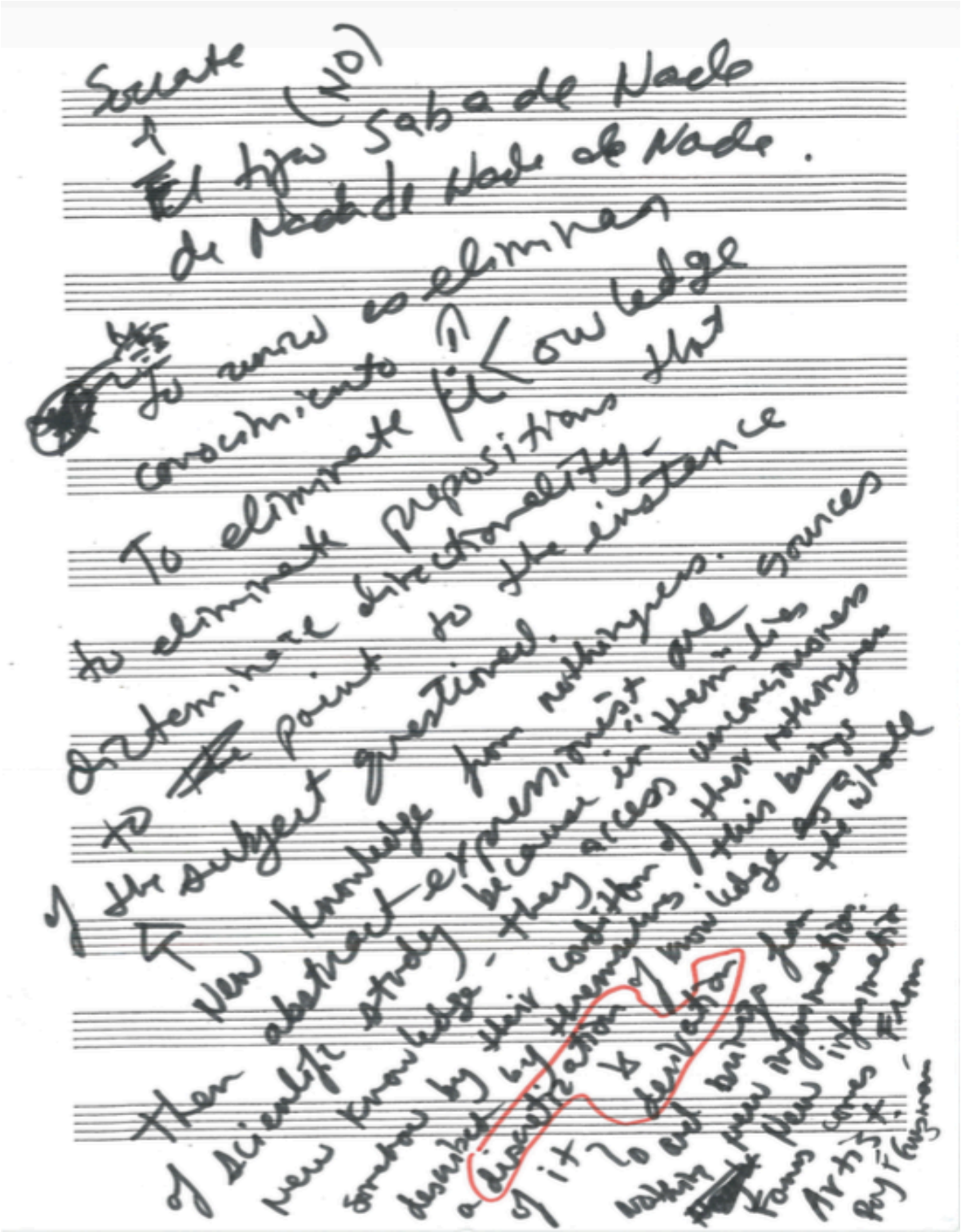


Fill in the bancs, what is beauty?
There is a black chiwawa and an upside down pizza that looks like a pirmaid with ghosts going up the piramid, I got the answer through this sorf of !£@



Mr. Potato is amazing, this dude can go anywere, any dimention, even the dimention that is not a dimention and come back as a Mr. Potato, I want to be Mr Potato. Try reading the little words, their touché.

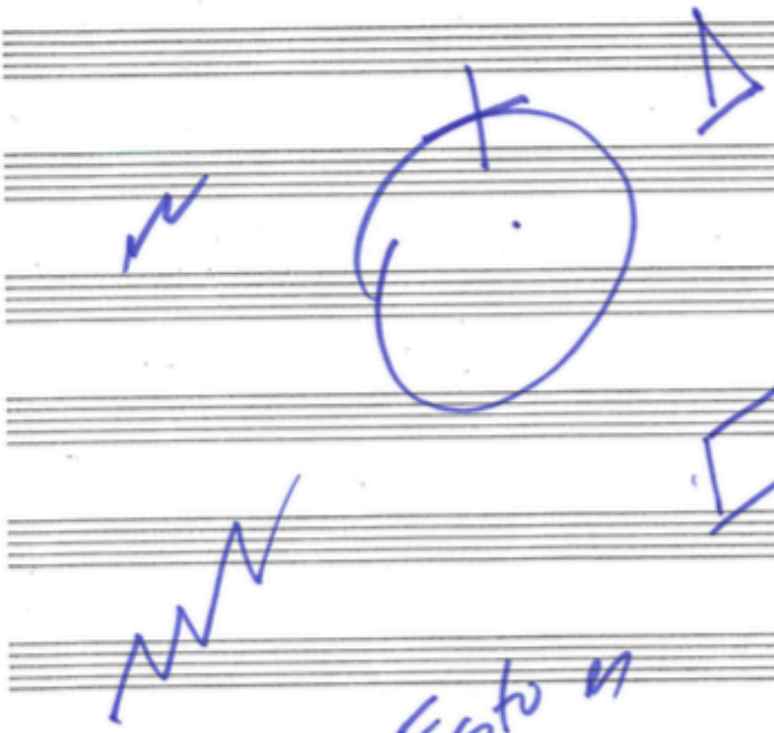




Socrates did not know anything at all, but for Real… Socrates knows "Nothing" at "All". ;)

"If you are cold you go to bed" of course.

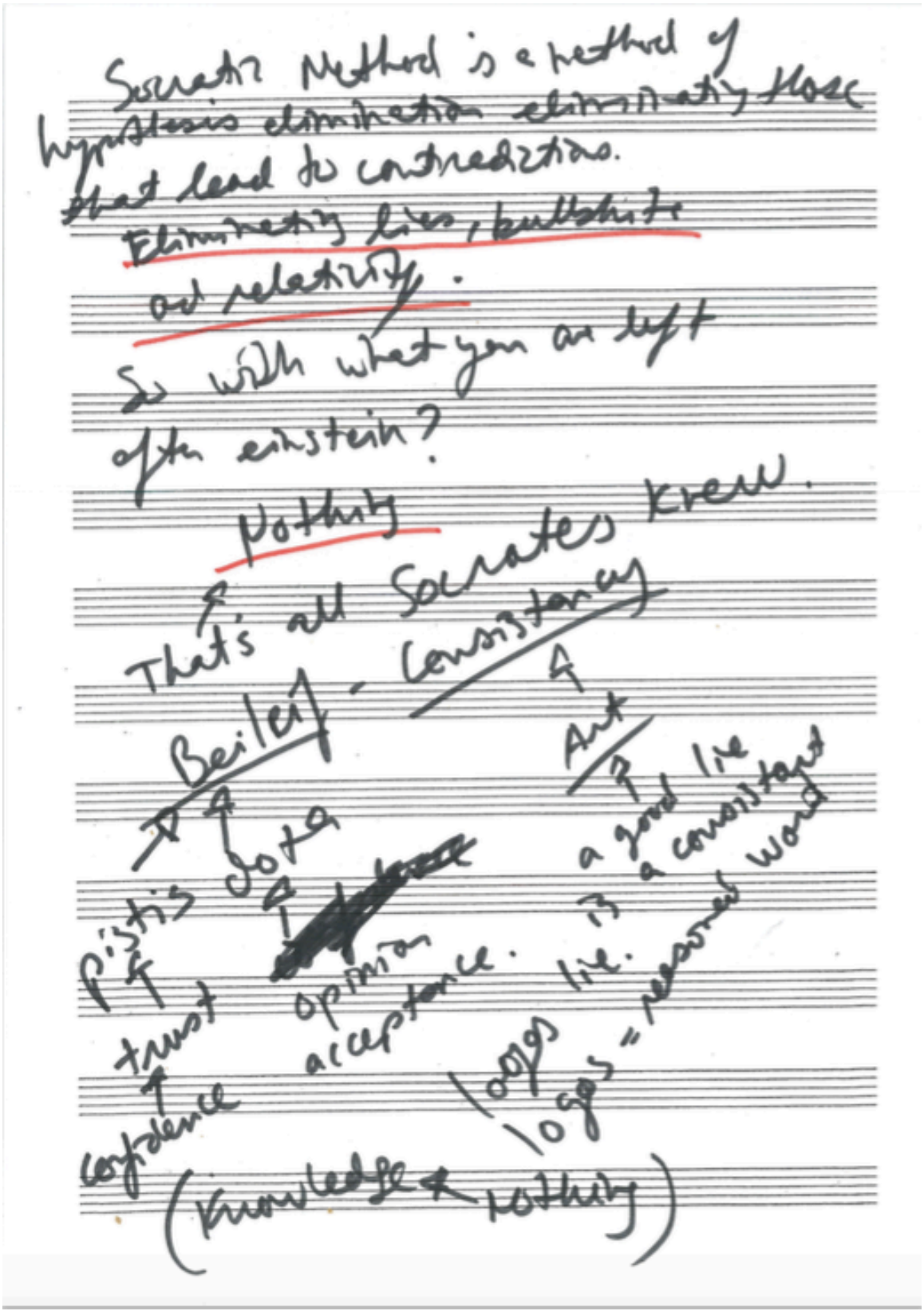
Aristotel.



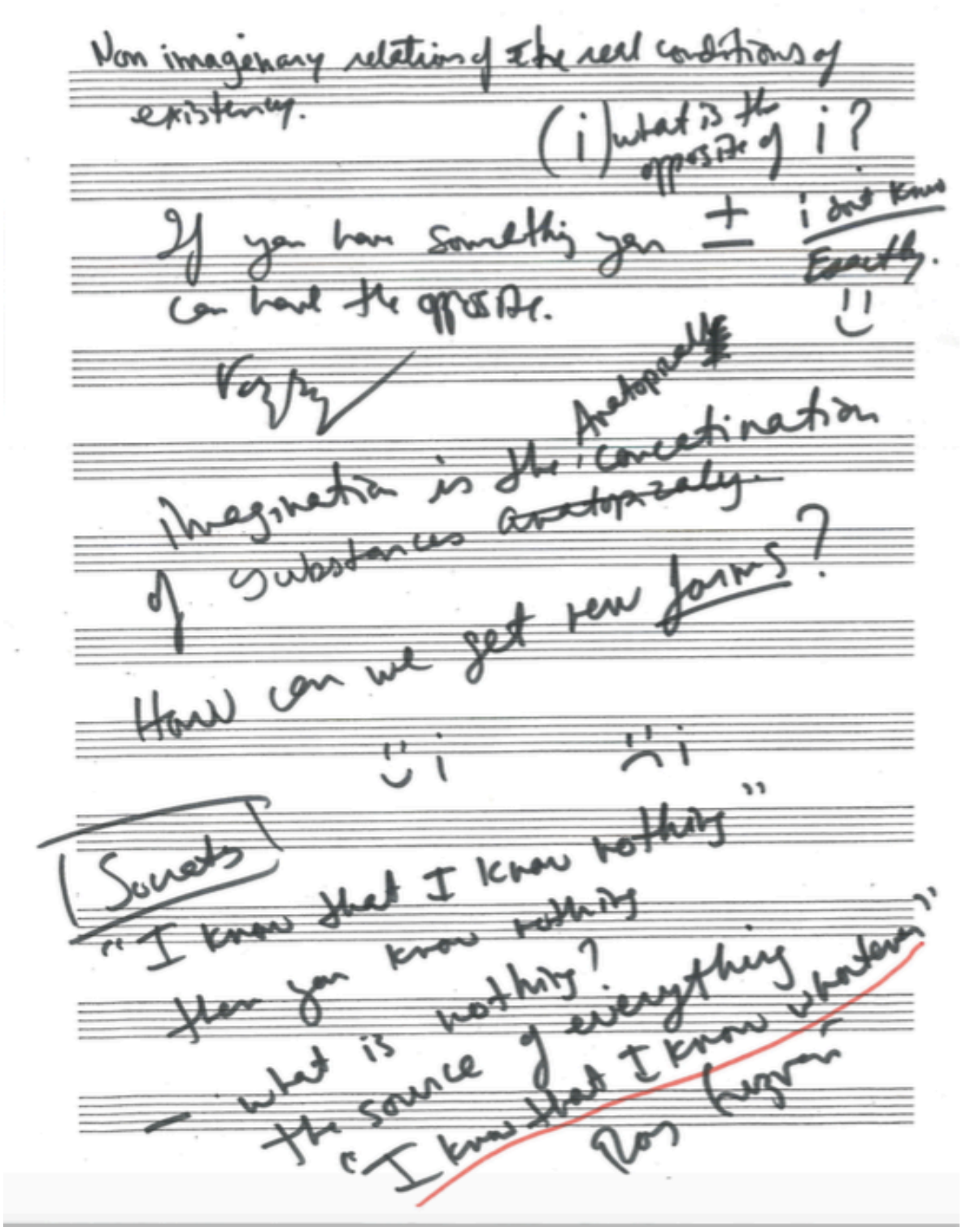
with the powerfull ~~Con et~~ Bullshit this drawing is excelled

Esto es

10/10



Kowledge comes from Poetry. r


Non imaginary relation of the real conditions of existence.
(i) what is the opposite of i?
If you have something you can have the opposite.
+
i don't know Exactly.
Imagination is the Conceptination of substances Anatopically.
How can we get new forms?
Socrates
"I know that I know nothing"
How you know nothing
what is nothing?
the source of everything
"I know that I know nothing"
Ron Ferguson

Nothingness does not exists in a 2d world, it only exist in a multi-dimentional plane. Socrates know about nothing at all, therefore everything.

Charles Baudelaire

On Beauty:

"This is in fact an excellent opportunity to establish a rational and historical theory of beauty, in contrast to the absolute theory if an unique and absolute beauty; to show that beauty is always and inevitably of a double composition, although the impression that it produces is single, for the fact that it is difficult to discern the variable elements of beauty within the within the unity of the impression invalidates in no way the necessity of variety in its composition. Beauty is made up of an eternal invariable element, whose squantity it is excessively difficult to determine, and of a relative, circumstantial element, which will be, if you like, whether severally or all at once, the age, its fashions, its morals, its emotions. Without this second element, which might be describe as amusing, enticing, appetizing icing on the divine cake, the first element would be beyond our powers of digestion or appreciation, neither adapted nor suitable to human nature.

Stendhal "Beauty is nothing else than the promise of happiness"

"If you truly love nature, you will find beauty everywhere."
– Vincent van Gogh

Some loooving creates constant beauty!
How high is Jesus Christ right now?... q. wrote that.

"Keep your love of nature, for that is the true way to understand art more and more."
– Vincent van Gogh

Love is not temporal or ephemral, it is eternal.

A breath must be put were it is supposed to in order to cure.

Arythmical patterns are of no interest anymore. ±

You will die of an aritmia.

You are ridicoulous.

The Unsignified

An infinite power source that control and transcends everything even the un-namable or asymbolic as well as everything with a denial of the base meaning or object. Is that that is known but we don't know. It goes beyond the human centric conception of everything as we know it. It is beyond the limit of reality of a sentient complex.

It goes beyond system thinking an beyond chaos. It is a source from which all power from a base of symbolism, this base being the human who produce it, comes from. The language which produces symbols created the connection to this power from his universe, and everything with an Unpeujelum.

Unpeujelum, the connection mechanism with a causal effect. Sentient mechanism in any domain or dimention of any complex.

This A-Symbolic is another dimension space or something that could be nothing. It is that which is beyond human-centric chaos and the unknown. It reaches beyond the asymbolic. This is a signifier of the unsignified.

The Unsignified

Beyond the asymbolic.

It could hover in the Form Realm of Plato. It might go beyond this level or Realm.

Primitive experience is concrete experience

The Whatever.
Is a memory-less state. There is no judgment. Everything does not matter. There is no morals, no rules, no ethics no value, nothing to judge oneself as human in a human-centric view of Whatever.
It is not absurdism or a specific way of putting things together with a system. There is no system. What ever does not exist were un-wanted suffering exists. It could be a disordered state of seemingly uncorrelated phenomenas with no reason at all from a human-centric condition.

Directionality in the word is meant by the asynchrony and content of the context.

Textual semiotic potential.
Is the energy that a word regarding a context or a surrounding textual environment, in this case, were the semiotic value or meaning, regarding syntaxes construction, appear to have multiple meanings. Syntax of departures are this syntaxes that surround the word in order to create a change in grammatical functionality depending on the experience of the reader with the text. Omissions of articles that enhance the specificity of the word and the actual functionality of the text are used in order to create this multi-semiotical functions as well as other techniques. In poetry there is a nice environment were you can explore such multi-semiotics regarding .

Multi Adjudicative Grammatical Functions in words are done by the asynchrony and content of the context, the background from which it derives from in relation to states or conditions of the being communicating in language.
If someone says “All of your shit”. This could mean all of your stuff, or all of your excrement, or shit.
One should consider the context in which the communicant is and the communicants close current relevant history to the communicative action’s moment. This considers assumptions made by the condition which has to include a universal as that of un-wanted suffering. If you consider this element,(un-wanted-suffering) you will have a context in which you as a receptor of the phrase, “All your shit” will be able to discern the meaning. Non verbal language is very helpful but we are isolating the verbal language and maybe in some cases the **textual semiotic potential** to multiple meaning. This relastes to a Gestalt Psycohological approach.

Adjectives are deceptive words, it can take on different meanings or even become the subject.

Theory of every single thing that exist.

1st you create it and its enviorment
2nd then you look for it with the creation info and some rules made through the creation by mistake or u.n purpose

the number, make a relation multiply * and so on
5^2 = 25
then 25^(1/2) = 5
then (1/2) = log base 25 to get to 5. and so on

Now you have 3 things to play with and çe tout.

Beauty is not the same as en eidetic perception. Beauty is the derivative of the dynamicity of the logarithm with base (E= existence or everything) to get (n=object) going from evilness to goodness and its analogous in other related definition perceived as a detached perceiver or a participant of the dynamics. And it is an immanent production of the body and comes from an a-synchronic perception of everything perceivable from this dynamics through the senses not from the "_____.

r

> "He who looks through an open window sees fewer things than he who looks through a closed window."
> – **Charles Baudelaire**

So how do you kill a purple elefant? With a gun to kill a purple elefants.
How do you kill a grey elefant?

You block the nose and wait until it gets purple and then kill it with the gun to kill purple elefants.

Another answer:
With a gun. Now the interesting part here is

How do you kill an elefant? With a gun.
Now how do you kill a puple elefant? with a gun.

This last one evokes the information that knowing less gives you more power. This is a derivation that we can deduce from here even if it is not true in the reality of this condition.

So this phrases are ingrained with inmanent information regarding what is known in advance, the condition of knowing only the grey elefant or the normal elefant lead you to use the same mechanisms to kill the grey or the purple in the same manner. Now How will you acces this issue not knowing the mechanism of the gun or the elephant?

How we can take this statements regarding ignorance or limitations relating to what we have discussed here? Do limitations and ignorance gives more posibilitites or does the knowledge of discretization allows you to acces the problem differently, or it is just more work, or I don't know....

Elements of Beauty

Beautiful Ratios

Beautiful ratios assimilate to a time span of perception concerning temporal arts or the experience of perception. Talking about music and dance specifically, which are art forms that the semantics are more detached from the phenomena of language, referring to written language, have other ways on interacting with perception. Now I believe there is levels of balance that have to be taken into consideration regarding a delta of perception. This is not the same as entropy levels as Rudolf Arnheim talks about in Entropy and Art, were you only measure the amount of disorder of a piece of art. This is more a condensed dynamic of dissonance, consonances, musical semiotics regarding tradition of the locality referring to pitch which in an integrative from could be called gestures concerning its morphology which is inherently meaningful or semantic, if not there will be nothing of that sort to be called morphological or gestural. So concerning morality were unwanted-suffering is a state or a universal and us being able to relate to this through our life we could say that beautiful relations could relate to that of what could be beautiful in society or in your life. You don't want unwanted-suffering, then there should be joy. If you want a dynamic of suffering and joy then the harmony should output as a derivative beauty. This last state is referring to the Good, which have two sides: an output as evil and an output of the good. The Evil or an effect of evilness not coming from a goal to achieve good only outputs the need for goodness from a memoryless or asynchronic suffering, which is the definition of the state of unwanted suffering, then outputting evilness as an effect of suffering. I had to condescend this subjects to a graspable domain myself to be able to acknowledge this in a holistic view in order to see beauty in a more general universal way to achieve a correlation with temporal arts and the act of perceiving a static piece of plastic art and its potential or effect as being beauty. So this said is all said. What you will not want is memoryless-unwanted-dissonance all the time if we relate dissonances to an unsteady state of tension. Unwanted dissonance or unwanted suffering also happens in the body when the levels of suffering are very high and the conditions make you blind and only decide on the opposite or on evilness if the state continuous. Tension can be seen here in many ways to achieve a higher understating

and connection. It is better seen in the body. No one wants unwanted tension. So you would need the opposite, relaxation. Beautiful ratios will be the derivative of this dynamic with a high percentage of dynamics from evilness or suffering to goodness or joy.

Beauty

The Real and finding Beauty

The object of beauty has been stated as being higher and beauty being represented as a form or an integration of a form. The allegory of the cave; shadows being representation of objects and this objects being representation of a higher realm of forms which are eternal. We live in the becoming domain; the domain that changes, the higher domain were beauty inhabits is unchangeable.

Techniques to acquire information about beauty as Socrates to justice and ethics.

"Socrates had insisted that we must attempt to answer the question 'What is X?' before we can say anything meaningful about X. To answer this question Socrates asked the question 'What is the one thing common to all the many instance of example of X?
Socrates was primarily interested in the consequences of this problem of ethics (not chairs!). He was interested in question such as 'What is justice?'
He reasoned that in order to define what justice all you need to do was look for examples of justice in the world around you and note down the similarities.
However, despite all his philosophical inquiry, Socrates was unable to come to any conclusion."

A Poets knows beauty more than anyone else, the metaphors are the only thing that exists.

r

"Forest, I fear you! In my ruined heart your roaring wakens the same agony as in cathedrals when the organ moans and from the depths I hear that I am damned."

— **Charles Baudelaire**

Theories of Local or Pure Beauty?

Regarding perception and historicity in the human memory there are a few things that can be correlated to the phenomena of perceiving beauty. The theories of the empirical philosophers as David Hume are nice resources to grasp and to base these theories on. Beauty seems to be immanent corporeal phenomena in which the human body integrates and assimilates activities of his daily life to the subjects that he remembers. Events that a human being might pass through out his life could be generating normal sensations of reward to produce beauty which relates to a satisfaction or cure from an opposite, bad or evil state. For example: If a person has a daily routine that is related to an unsatisfactory experience like being all day long in a work that he or she does not enjoy the reward would be to sit down with a cup of tea or smoke a cigarrete in his break. Maybe this small moment of satisfaction from a state of unsatisfaction which could be related to a cure of this state could be that moment were the body generates a beauty or the it or a cure sensation immanent to itself but related to the action which is taken place at that instance. If this activity is related to an atmosphere like going to a park to relax or listening to birds and relax or just to go without acknowledging the function, the beauty itself will come. This sensation sometimes could be called a sublime sensation. It could be, and maybe it is in fact the outcome of that dynamics of the human body with the experience. Now talking about contemporary art and in this case sound, regarding humans at this time, 2015, we have acknowledge a huge amount of activities and experiences that informs and relate dynamically to our own human body and consciousness. So the experience of going to a park and enjoying the birds might be more related to your own experiences and relations from your life whith memories of of moments that helped you out of of suffering states. Imagine a moment that birds were just birds and you never knew about their symbolism that in the convention of our society is related to enjoyment or some sublime experience of god or any other ethereal substance. You will not have any beauty that is generated through that experience.

The memory and experiential sensation is generated only through a curative moment out of a suffering or unsatisfactory state and this is uses after in art to make relation to creatre the sensation of beauty which assimilates to that sensation of the "curative". Maybe we are getting to a point that expirienceing beauty is expiriencing the relations of curative sensations impregnated in abstract objects or asimbolic objects like art. To elaborate more on this theory which for me it is the cause for beauty you have to imagine very clearly the moment were you did not felt for anything, or at least for that that now you feel. Why did you start feeling for something? In my case, I come from a place were the beach is quite accessible; this assimilates to the park example. The complex part of this theory is when we take into considerations contemporary art and in my case sound or music. Sound is just sound not music. Words are just words not poetry. So if music, like the famous saying, is in the ear of the beholder then;
What is in the ear of the beholder that makes it music? All our experiences with sources that relate to this sounds or compelx of sounds. In the case of

a composer, which trains himself a huge amount of time of his life, usually his whole life, the relations of this composer to specific kinds of combinations of music regarding his exposition to these organizations of sound will inform the decisions of his beauty.

The deceitful part of this theory is that not anyone has the same exposure or the same privileges. Only those with a decent amount of exposure or leisure privileges or will to be exposed to this, this meaning people with privileges that lets them indulge in activities that are not life-serving, like that of music or art, will have a different type of appreciation of beauty developed through out their life.

George Santayana

"The aesthetic value of vital functions differs according to their physiological concomitants: those that are favorable to ideation are of course more apt to extend something of their intimate warmth to the pleasures of contemplation, and thus to intensify the sense of beauty and interest of thought"

This phrase of Santayana is in accordance with the a-synchronic nature of the human consciousness. The fact that sex, for example, is an activity that enslaves and blinds the party in a search for a cure or a release of tension, this meaning pleasure, could be seen to intensify contemplation or that of what Santayana is stating. This reinstates my theory of the resolutions or relations regarding the experience of the human in relation to this activity. This example is only an example of this dynamic of a tension release or a satisfactory state from unsatisfaction, this make sex relative and the image of the male or woman seemed as beautifuly relative in itself. .?

This other phrase elaborates more on this subject:

"Those, on the other hand, that for physiological reasons tend to inhibit ideation, and to drown the attention in dumb and unrepresentable feelings, are less favourable to aesthetic activity. The double effect of drowsiness and reverie will illustrate this difference. The heaviness of sleep seems to fall first on the outer senses, and of curse makes them incapable of acute impressions; but if it goes no further, it leaves the imagination all the freer, and by heightening the colors of the fancy, often suggest and reveals beautiful images. There is a kind of poetry and invention that comes only in such moments. In them many lovely melodies must *first have been heard, and centaurs and angels originally imagined."*

The only thing I do not agree with Santayana is the fact of the ethereal. The first phrases of part II "The Materials of Beauty". All human functions **may** contribute to the sense of beauty" is a very interesting phrase. The problematic word here is the bold one, the may, which refers to maybe, to an uncertainty that I do not agree with. I believe that is immanent to the human body and to the experience of a curative or opposite state of a suffering or an unsatisfactory state.

Beauty is the dynamic from a suffering state causally to the opposite state of gratification with correlated dynamics of emotions and sensations structuralisticaly seen.

The paradox of music, of sound, of art.
What means?
What is that that doesn't mean?
What is the monopolized idea of the meaningless in this culture.
The culture that we are locally positioned.
What is its aesthetics?
What is absurdism?
Why?
Why meaningless art?
Why Indifference?
Why trivialities?
Maybe to avoid social realities?
Maybe to avoid 3rd world realities?
Maybe is the only safe point to be when you are the money, the convened dominant value.
When morals disintegrate because of these higher conditions.
Then what?
I have my suffering, therefore my beauty.
Then there is no beauty because it kills?
Maybe is because beauty kills that this culture finds abstractions?
Maybe my search for abstractions was to safe myself?
Maybe to not kill others?
Maybe to kill above instead of below?
I have been in a place that enjoys the killing of others.
That judge 3rd world countries instead of themselves, instead of seeing how they kill their child.
That let others have the need to kill theirs in order to survive.
I haven't cried without dying, laugh without dying, feel pleasure without dying, feel beauty without dying.

Oscar Lopez Rivera is a political prisoner that have been in US prisons for 34 years. Now 74 years old, is still awaiting fair trial and The Hague International Criminal Court is the organism that Oscar could be judged as a prisoner of war stating his intentions to liberate Puerto Rico from its colonial status from the USA.
This piece is touching on subjects of indifference that I have acknowledged here and meaningfulness and meaningless art structures.

The politically charged subjects are very appropriate in order to achieve certain goals: the contradiction of meaningfulness and meaningless structures relating to speech, sound, music and structuralistic views of the functionality of art in society, emotional relations that this structures could or could not evoke regarding its locality, the embracement of my condition here in The Hague and the liberation of Oscar Lopez Rivera from US prisons by fair trial of The Hague International Criminal Court with US acknowledgment.

What would be an absurd looking face of a woman?
Or a woman which it doesn't really matter, or whatever, or a face of a woman made through randomness?

>>> ...

So I looked in the internet, "Absurd Faces Woman"

you want to sound like this?

Then I looked for “Random Woman Face”

The image was so horrible that I decided to not put it.

This is some random at 10000000000000000000000000000000000000^(Oh My God) k iteration index, and if your lucky enough a pretty girl like this will show up.

I started to do some research about aesthetic in an anthropological way regarding society, genes, nature and a culture and this is a Blegium poster in the street. :)

So analyzing the structure and relations of beauty, this is the most perfect relations for me only, this sounds in multiple Damerasu and Dimensions is what a Moral relation is. This comes from my ___ation.

GUA DEM BOW

(

Now a Parenthesis of the beauty section to explain this Guadembó vein of Afro-Puerto-Cuban Aesthetic.

GUADEMBÓ

Ideas on electronic music based on afro-caribean tradition. Called Guadembó. Is a start of a research as an algorithmic electronic music program sketch in Super Collider dealing with the clave and its potential to create new forms of electronic music and instrumental music.

The algorithm is derived from tendencies analyzed from the language of Afro Caribbean rumba music. This is not an actual descriptions since there is a lot of variables and many techniques and information ingrained in the performer of Guaguancó music derived from Afro Caribbean religion called Santeria were this activity, playing Rumba was usually after the ceremonies of Santeria were the

sacrificed animals were eaten. All of the immanent knowledge of Santeria was then synthesized in a free dynamic in what is now called Guaguanco and Rumba. The concept was analyzed aesthetically and algorithmically abstracting and generating an approximation of the Rumba dynamics with the idea of the clave as a pivot and starting point. This idea of the clave was applied here with the use of Sieves as describe in Xenakis techniques of deriving musical data. In this case is applied to rhythm. This, now called **Clave**, is a concept were the princpiles are that the clave should be respected and never “Montao”, this comes from the usual colloquial tradition of Salsa music, Guaguancó and other clave derived music were the clave should be respected. Now to broaden and expand on this idea of **Clave** in an contemporary and experimental music the idea is simply being **Onseself,** and then you can know and have the experience of knowing how to play Rumba and Guaguanco with the CONGAS ONLY AND FIRSTLY and then you can synthesized narturaly by being a Puerto Rican or CUABAN ONLY and the naturaly expand into contemporary ideas of compelx types of claves, multi meter claves, multi-dimentional claves and so on. Xenakis had the whole and the extracted ryhtm by Sieves, which are the elimination of material of a parameter of music leaving the output. Now **CLAVE is obtaining through sieves interaction with the clave, so there is no elimination but creation with a language synthesized through a composer of Puerto Rican-Cuban heritage with the contemporary and experimental information that I have been exposed to and synthesized in my own manner**.

```
(
SynthDef(\Marimbola1,
        {| freq = 135, amp = 0.9, releaseTime = 1, pan = 0, dec = 0.2, kdec = 0.3, rel = 0.9, o = 0, redec = 0.12 |
                var signal, env, noise,klank, signal2, env3;
                // env = EnvGen.ar(Env.linen(0.045, 0.1, 0.14, rel + 0.6, \sine));
                env = EnvGen.ar(Env.perc(0.055, releaseTime, 0.2));
                noise = CombL.ar(WhiteNoise.ar(0.4),0.01,0.01,01) * EnvGen.ar(Env.perc(0.01,0.01));
                klank =
                BPF.ar(Mix([Klank.ar(
                        `[ ((2**(o/12)) * 0.5) * [2081.248,
                                2362.498,
                                2718.748,
                                3331.247,
                                4393.749,
                                4468.746,
                                4512.496,
                                4581.246,
                                4637.496,
                                5356.245,
                                5431.245,
                                5618.745,
                                5812.495,
                                6043.745,
                                6881.244,
                        ],
                        nil,
                        Array.fill(15, {|i| {sin(i.linlin(0,15,0.001,pi)) * (0.5.rand.linlin(0.0,0.5,0.2,0.9))}.value})],
                        SinOsc.ar(XLine.ar(10000,200,0.004) * 1.1, 0.0,
                                LFNoise1.kr(XLine.kr(200, 0.001,rel), XLine.kr(1.0,0,rel),
                                        XLine.kr(1.0,0.0,rel).abs)), 0.9, 0.0, redec)]),400,0.8) * EnvGen.ar(Env.perc(0.08,kdec));
                signal2 = Mix(SinOsc.ar([freq.midicps,1.07*freq.midicps, 2.0*freq.midicps], 0));
                env3 = EnvGen.ar(Env.perc(0.055, releaseTime, amp), doneAction: 2);
```

```
                        signal = Mix([klank, signal2 * env3]);

                        Out.ar(0, Pan2.ar(signal * env, pan))
                }
).add;
)
```

The perfect SynthDef: Voilia Roy's SynthDef

```
(
SynthDef(\Perc, { |out, rate = 1.0, le, pos = 0.0, gate = 1, revamp2 = 1.0, rfreq, pansel,
                envsel = 2, amp1 = 0.5, amp2 = 0.5, buf, sa = 0.5, ssel = 0, dur, panl
                var inA, chain, env1, trig, pitch, in, env;
                var g_env, g_env2, array_env1, array_env2, array_env3, atk, sus, rel, patk, prel, patk2, prel2, e_length, v_pansel;
                var grate;
                var rsa = (1.0-sa);

                trig = if(EnvGen.ar(Env.linen(0.0, 0.000001, 0.0)), 1, 0);
                env = EnvGen.ar(Env.sine(le),trig,doneAction:2);

                v_pansel = pansel;

                // rate

                grate =
                Select.kr(K2A.ar(ssel),
                        [K2A.ar(rate),  // linen
                                SinOsc.ar(rfreq, 0, sa, LFNoise1.kr(rfreq,rsa,rsa)),// perc
                                LFSaw.ar(rfreq, 0, sa, LFNoise1.kr(rfreq, rsa, rsa)), // exponential up
                                LFTri.ar(rfreq, 0, sa, LFNoise1.kr(rfreq, rsa, rsa)),
                                LFNoise1.kr(rfreq,0,sa,LFNoise1.kr(rfreq,rsa,rsa))
                ]);// sine

                array_env1 = [0.05, 1, 0.01].normalizeSum * le;
                array_env2 = [0.001, 1].normalizeSum * le;
                array_env3 = [0.5, 0.05].normalizeSum * le;

                atk = array_env1.at(0);
                sus = array_env1.at(1);
                rel = array_env1.at(2);

                patk = array_env2.at(0);
                prel = array_env2.at(1);

                patk2 = array_env3.at(0);
                prel2 = array_env3.at(1);

                e_length = le;

                // Global Env
                g_env = EnvGen.kr(Env.sine(le));

                g_env2 = Select.ar(K2A.ar(envsel),
                        [EnvGen.ar(Env.linen(atk, sus, rel,1),doneAction:2),  // linen
                                EnvGen.ar(Env.perc(patk, prel,1), doneAction:2), // perc
                                EnvGen.ar(Env.perc(patk2,prel2, 1, 8), doneAction:2), // exponential up
                                EnvGen.ar(Env.sine(e_length), doneAction:2) // sine
                ]);
                inA = PlayBuf.ar(1,buf, grate, trig, BufFrames.kr(buf) * pos,  loop: 1);
                5.do({
    out = AllpassN.ar(inA, 0.040, [0.040.rand,0.040.rand], 1)
  });
                Out.ar(0, Pan2.ar(Mix((out * (g_env2 * amp1))), Select.kr(pan, [0.0,LFNoise1.kr(LFNoise0.kr(3).linlin(-1.0,1.0,1,5)), LFNoise0.kr(LFNoise0.kr(3).linlin(-1.0,1.0,1,5)) ])

                ));
                Out.ar(7, (out * (g_env2 * revamp2)));
}).add;
)

\
\\
\\\
\\\\
IIIII Sequence the rate of the Perc like a conga, pentatonica etc
////
////
///
//
/



/// maybe play live with these variables and others for live performances
/// play with £@$£%$^%&R^EHRTBGFDHGJFUJYHTD

(
~ssel = 4;
~rfreq = 2;
~sa = 2;
~rsa = 4;
~rate = 0.5; // for ~ssel 0
)

~pdur = 0.009;

(
~pdur = 0.25;
~clave32 = Pseq([(1+0.5), (2),(1+0.5),1, 2],inf); // 8 beats 8 segundos
~ta1 = (1.5);
~ta2 = (2);
~ta3 = (1.5);
~ta4 = (1);
```

```
~ta5 = (2);
)

~bufn = 8;

// both

s.meter

/// beggening of the Shangui
(
~amp1 = 0.6;
~abd = 0.4;
~ag1 = 0.9;
~rag1 = 0.2;
)
~rev = Synth(\instverb);

~rev.set(\in, 5,\amp, 0.05,\rsize, 243, \revtime, 1, \damp, 0.2, \inputbw, 0.34, \drylevel, -1, \ereflex, -11, \tail, -9, \maxrsize, 80, \spread, 15);
~rev.set(\rsize, 80, \revtime, 4.85, \damp, 0.9, \inputbw, 0.19, \drylevel -3, \ereflex, -9, \taill, -12); // church

~rev.set(\amp, 0.03)
~rev.free
```

Clave Techniques Basics: Voilia Roy’s Touché

```
(

~a = Ppar([

// clave always
                Pbind(\instrument, \sine,
                                \freq,  1000, //1990,
                                \releaseTime, 0.05,
                                \dur, ~clave32 * Pfunc({~pdur},inf),
                                \amp, 1.2
                ),

// Logist part

                Pbind(\instrument, \Perc,
                \pan, Prand([1,2],inf),
                \buf, Prand([~log, ~pitch],inf), /*Pfunc({~bufn},inf)Pseq([0,1,2,3,4,5,6],inf),Pfunc({~bufsel},inf), Prand([0,1,2,3,4,5,6,7],inf),*/

                \ssel, Pfunc({~ssel},inf),
                \rfreq, Pfunc({~rfreq},inf),
                \sa, Pfunc({~sa},inf),
                \rsa, Pfunc({~rsa},inf),

                \amp1, 0.4,//Pfunc({~amp1},inf),
                //\amp2, 0.9,//Pfunc({~revamp2}, inf),

                \envsel, Prand([1,Pseq([1,2]),Pseq([2,1])],inf), //Prand([1, Pseq([1,2],2)],inf), /*Pseq([1,2],inf)*/
                \pos,  Pwhite(0.1,0.5,inf),//Pfunc({~pos},inf), // Prand([0.3, 0.2],inf), //0.3,
   /*\pos,
                Pwhite(
                Pseg(
                Pseq([ Pwhite(0.1, 0.3), Pwhite(0.4,0.6)], inf),
                Pseq([ Pwhite(1,3.0), Pwhite(0.5, 3.0) ], inf)),
                Pseg(
                Pseq([ Pwhite(0.5, 0.9), Pwhite(0.4,0.9)], inf),
                Pseq([ Pwhite(0.3,3.0), Pwhite(0.5, 3.0) ], inf))
                ),*/
                                \rate, /*Pwhite(1,2,inf),*/ Prand([2**(2/12), 2**(3/12),2**(5/12),2**(7/12),2**(9/12)],inf) * Pwrand([1,2], [0.75,0.15].normalizeSum,inf),
                \le, Pwhite(0.1,1.0,inf), //Pfunc({~le},inf), //* (1/Pkey(\rate)) + Pwhite(0.01, 0.2,inf), /*Pfunc({~le},inf),*/
                \dur, Pseq([
                                                Rest(~ta1/3),Prand([Rest(~ta1/3),(~ta1/3)]),Prand([Rest(~ta1/3),(~ta1/3)]),
                                                Rest(~ta2/4),Prand([Rest(~ta2/4),(~ta2/4)]),Prand([Rest(~ta2/4),(~ta2/4)]),Prand([Rest(~ta2/4),(~ta2/4)]),
                                                Rest(~ta3/3),Prand([Rest(~ta3/3),(~ta3/3)]),Prand([Rest(~ta3/3),(~ta3/3)]),
                                                Rest(~ta4/2),Prand([Rest(~ta4/2),(~ta4/2)]),
                                                Rest(~ta5/4),Prand([Rest(~ta5/4),(~ta5/4)]),Prand([Rest(~ta5/4),(~ta5/4)]),Prand([Rest(~ta5/4),(~ta5/4)])],inf) * Pfunc({~pdur},inf)
                                ),

                // Percution part
                Pbind(\instrument, \Perc,
                \pan, Prand([1,2],inf),
                \buf, Prand([0,1,2,3,4,5,6],inf), //Pfunc({~bufsel},inf), Prand([0,1,2,3,4,5,6,7],inf),

                \ssel, Pfunc({~ssel},inf),
                \rfreq, Pfunc({~rfreq},inf),
                \sa, Pfunc({~sa},inf),
                \rsa, Pfunc({~rsa},inf),

                \amp1, Pfunc({~amp1},inf),
                //\amp2, Pfunc({~revamp2}, inf),

                \envsel, Prand([1,Pseq([1,2]),Pseq([2,1])],inf), //Prand([1, Pseq([1,2],2)],inf), /*Pseq([1,2],inf)*/
                \pos, Pwhite(0.0,0.5,inf), //Pfunc({~pos},inf), // Prand([0.3, 0.2],inf), //0.3,
                \rate, Prand([2**(2/12), 2**(3/12),2**(5/12),2**(7/12),2**(9/12)],inf) * Pwhite(2,4,inf), //Pfunc({~rate},inf),
                /*\pos,
                Pwhite(
                Pseg(
                Pseq([ Pwhite(0.1, 0.3), Pwhite(0.4,0.6)], inf),
                Pseq([ Pwhite(1,3.0), Pwhite(0.5, 3.0) ], inf)),
                Pseg(
                Pseq([ Pwhite(0.5, 0.9), Pwhite(0.4,0.9)], inf),
                Pseq([ Pwhite(0.3,3.0), Pwhite(0.5, 3.0) ], inf))
                ),*/
                \le, Pwhite(0.2,1,inf), //* (1/Pkey(\rate)) + Pwhite(0.01, 0.2,inf), /*Pfunc({~le},inf),*/
                \dur, Pseq([
                                                Rest(~ta1/3),Prand([Rest(~ta1/3),(~ta1/3)]),Prand([Rest(~ta1/3),(~ta1/3)]),
                                                Rest(~ta2/4),Prand([Rest(~ta2/4),(~ta2/4)]),Prand([Rest(~ta2/4),(~ta2/4)]),Prand([Rest(~ta2/4),(~ta2/4)]),
                                                Rest(~ta3/3),Prand([Rest(~ta3/3),(~ta3/3)]),Prand([Rest(~ta3/3),(~ta3/3)]),
                                                Rest(~ta4/2),Prand([Rest(~ta4/2),(~ta4/2)]),
```

```
                                        Rest(~ta5/4),Prand([Rest(~ta5/4),(~ta5/4)]),Prand([Rest(~ta5/4),(~ta5/4)]),Prand([Rest(~ta5/4),(~ta5/4)])],inf) * Pfunc({~pdur},inf)
                        ),
                Pbind(\instrument, \Marimbola1,
                                        \amp, 0.9, //Pfunc({~mamp}, inf),
                        \pan, Pwhite(-0.5,0.5,inf),
                                \freq,
                                        Pstutter(2,
                                                (Pwrand([Pseq([0,2,4]),
                                                                Pseq([0,2,0]),Pseq([0,2,7]), Pseq([2,4]), Pseq([0, 5, 7]), Pseq([10, 7]), Pseq([0,7,4]),
                                        Pseq([0, 9])], [0.25, 0.2,0.2, 0.2, 0.2, 0.2, 0.3].normalizeSum, inf) + (37 - 6))),
                                        \o, Pstutter(2,
                                                (Pseq([Pseq([0,3,5,12], 2), Pseq([0,3,0,12])], inf))),
                                        \redec, Pstutter(2,
                                                (Pseq([Pseq([0.19,0.16,0.15,0.13], 2), Pseq([0.19,0.18,0.17,0.13])], inf))),
                                        \releaseTime, Pwhite(1.0,2.0,inf),
                                \dur, Pseq([
                                Rest(~ta1/3),Pwrand([Rest(~ta1/3),(~ta1/3)], [0.85, 0.15]),Pwrand([Rest(~ta1/3),(~ta1/3)], [0.85,0.15]),
                                Rest(~ta2/4),Pwrand([Rest(~ta2/4),(~ta2/4)], [0.85,0.15]),Pwrand([Rest(~ta2/4),(~ta2/4)], [0.85,0.15]),Pwrand([Rest(~ta2/4),(~ta2/4)], [0.85,0.15]),
                                Rest(~ta3/3),Pwrand([Rest(~ta3/3),(~ta3/3)], [0.84,0.15]),Pwrand([Rest(~ta3/3),(~ta3/3)], [0.85, 0.15]),
                                Rest(~ta4/2),Pwrand([Rest(~ta4/2),(~ta4/2)], [0.85, 0.15]),
                                Rest(~ta5/4),Pwrand([Rest(~ta5/4),(~ta5/4)], [0.85, 0.15]),Pwrand([Rest(~ta5/4),(~ta5/4)], [0.85, 0.15]),Pwrand([Rest(~ta5/4),(~ta5/4)], [0.85,
0.15])],inf) * Pfunc({~pdur},inf)

                        // the durations are double the size en relation to others

                /*
                        (Pseq([Prand([Rest(3),Rest(3)]),
                                        Pseq([0.5,
                                                Pwrand([3.5,
                                                Pseq([3.5/4.0,3.5/4.0,3.5/4.0,3.5/4.0]), Pseq([3.5/3, 3.5/3,3.5/3])], [0.95, 0.25, 0.25].normalizeSum)],inf)) * 0.5) *
Pfunc({~dur},inf)*/
                        ),
                // Guitar
                Pbind(\instrument, \Guitar,
                \pan, Pwrand([0,1,2],[0.75, 0.15, 0.15].normalizeSum,inf),
                \buf, Prand([10,12,13,14],inf),//Prand([0,1,2,3,4,5,6],inf), //Pfunc({~bufsel},inf), Prand([0,1,2,3,4,5,6,7],inf),

                \ssel, Pfunc({~ssel},inf),
                \rfreq, Pfunc({~rfreq},inf),
                \sa, Pfunc({~sa},inf),
                \rsa, Pfunc({~rsa},inf),

                \amp1, Pfunc({~ag1},inf),
                \amp2, Pfunc({~rag1}, inf),

                \envsel, Pseq([Pseq([1,2]),Pseq([2,1])],inf), //Prand([1, Pseq([1,2],2)],inf), /*Pseq([1,2],inf)*/
                \pos, 0.0, //Pfunc({~pos},inf), // Prand([0.3, 0.2],inf), //0.3,
                \rate, Prand([0.5,1.0],inf),//Prand([-1,1],inf), //Pfunc({~rate},inf),

                \le, Pwhite(1.0,1.5,inf), //* (1/Pkey(\rate)) + Pwhite(0.01, 0.2,inf), /*Pfunc({~le},inf),*/
                \dur, Pseq([
                                Rest(~ta1/3),Prand([Rest(~ta1/3),(~ta1/3)]),Prand([Rest(~ta1/3),(~ta1/3)]),
                                Rest(~ta2/4),Prand([Rest(~ta2/4),(~ta2/4)]),Prand([Rest(~ta2/4),(~ta2/4)]),Prand([Rest(~ta2/4),(~ta2/4)]),
                                Rest(~ta3/3),Prand([Rest(~ta3/3),(~ta3/3)]),Prand([Rest(~ta3/3),(~ta3/3)]),
                                Rest(~ta4/2),Prand([Rest(~ta4/2),(~ta4/2)]),
                                Rest(~ta5/4),Prand([Rest(~ta5/4),(~ta5/4)]),Prand([Rest(~ta5/4),(~ta5/4)]),Prand([Rest(~ta5/4),(~ta5/4)])],inf) * Pfunc({~pdur},inf) * 2
                        )
]).play;
)
```

v

Voilá:

This is a study regarding a look on Puerto Rican history and its saesthetics with a 2015 contemporary Puerto Rican composers lens of the Post Post Baby Boomer Generation.

The paradox of meaningless sound-just sound, and meaningful sound-music and what this means to art and society.

The political and emotional content that are in the poem and in the piece could be scene as a demagogical tool to enrich the value of the poems content. The word demagogy is stated here in order to put this word into an objective lens. What makes this piece work or not work? Were does this piece of art work [] [] and why this piece exist? The only solution I see here is that my condition as a Puerto Rican in The Hague led me to take an action to inform about this subject. This means that

it is necessary as means of solidarity for me to create this. Solidarity in Buddhism and other emotional taxonomies of sensations is related to the good, the morally good. This might be referred to a beauty, or achieving beauty by seeing an activity that goes from suffering to the good, []o the [] a square[] dada [] opposite could be enjoyment. Now this has immanent value in it therefore if not conceptually rich at least beautiful or valuable. [o] [o]

*

Plato's views on this subjects above is scene as a drug in society. This could mean that causal behavior is what he proposes to a solution to achieve a healthy republic. Causal relations can be 9
very important agent to achieve a beautiful state or enjoy the **"it".**

Beauty's "it" is related to achievement of getting from a suffering state through a struggle to survive to that desired satisfactory state. Even if this satisfactory state is the suffering because of something, very experienced and experimental type of woman, which might want to get out of happiness for the reason of enjoyment or satisfaction.

Beauty is the becoming good or beautiful from evil or ugly, the destruction of evil becoming good. Is derived from a dynamic that goes from the negative, meaning the suffering or a bad state, to the good, meaning the enjoyment state.

The act of creating music

Is the act of synchrony between the intention and the material. The material is that asymbolic substance, the autonomous substance that one embraces with our condition. Now the fact lies in the moment wen you create it. This moment is synchronic. The synchrony is in the act of listening, in the act of composing, in the act of editing by hand like a craftsman. The only way one as an algorithmic composer could achieve this height of aesthetic value that one can achieve by handcrafting the music is to treat the material with a low entropy dynamics as to understand as much as you can of it and its expandios imposing a pseudo authorative synchronicity becoming more meaningfull detached from the process intellectual work wich if imposed could achive pleasure and gratification. This is not the intention in music since music is just music and no grafhic arts or literature, therfor the process will be taken out of the music in order to expirienc the "it" of music. Acousmatic listening and manner of composing is suggested and taken into consideration while creation **Acousmatic-Algorithmic Music.** The series of [h] and The King are intents to deal with the formalization of chaos in music with a more musically intentional way or Acousmatic listening and creation. The aesthetic came from i. "i" is made hand crafted, meaning, edited by hand with small algorithmic sections. When I listen to this there is evidently a distinction between this piece and the algorithmic series. They both are very high quality in musical semiotic or meaning. This is because of causal relationships regarding conventions of music as well as the opportunity that the low entropy density of events leave the listener to indulge in specificities as pitch rithm and other sources that can be decoded and indulge, musical elements. [h] Series is the best example of experimentation with a low entropy level chaotically derived algorithmic music and a search on chaotic proportions in a larger time span. Here we must consider that the music is in 1st position and the chaos has been tampered with to achive musical validity, not the other way around.

According to Koenig, form emerges during planning and realization. 'I experience form as a process as soon as I start working in the studio or at my desk; every bar on paper, every sound on tape changes its formal function every time I look at it, like the light in a landscape under scudding clouds'(Koenig, 1987, p.171). Since form appears during realization, it 'also emerges when musicians improvise, form always being both desired and born, desired by the composer, born during the performance(Koenig, 1987, p. 172).

In order to create music:

First the composer, then the tool.

or

COMPOSERTOOL - a synchrony of the process and the composer with the composer firstly always.

Pierre Schaeffer

L'Objet Sonore Maintenant: Pierre Schaeffer, sound objects and the phenomenological reduction*

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2.2. Fact and essence

In order to perform this foundational critique, phenomenology distinguishes real, datable psychic events from the content immanent to such events. Psychologists can investigate the former through scientific means, but the latter is the special realm of phenomenology. In other words, while the psychologist is interested in *factual* objects (i.e. states of affairs or dispositions), the phenomenologist is interested in *intentional* objects. Intentionality entails: '… 1) the ability of the mind to identify and hold before itself "objects" which can be meant as *identically the same* through a multiplicity of acts of consciousness, and 2) the active and selective operation of constituting objects for *itself*' (Edie 1987: 8).

> We start by taking an example. Keeping this table steadily in view as I go round it, changing my position in space all the time, I have continually the consciousness of the bodily presence out there of this one and self-same table, which in itself remains unchanged. But the perception of the table is one that changes continuously; it is a continuum of changing perceptions. I close my eyes. My other senses are inactive in relation to the table. I have now no perception of it. I open my eyes, and the perception returns. The perception? Let us be more accurate. Under no circumstance does it return to me individually as the same. Only the table is the same, known as *identical* through the synthetic consciousness which connects the new perception with the recollection … But the perception itself is what it is within the steady flow of consciousness, and is itself constantly in flux; the perceptual now is ever passing over into the adjacent consciousness of the just-past, a new now simultaneously gleams forth, and so on. The perceived thing in general, and all its parts, aspects, and phases … are necessarily transcendent to the perception. (Husserl 1928: 117–18)

Husserl's answer is that the identity of the object is provided through an act of consciousness, a synthesising together of the stream of adumbrations. As each new percept is connected to the one just past, and grasped as a whole, an object emerges which can be identified as the same through a variety of acts of consciousness. Carried along by the flow of experience we have only a series of indubitable *qualities*, but through the synthesis of these qualities, we are able to posit the *identity* of the object, as transcendent to perception.

This object of intentionality is not the same as the physically material object, which, from a scientific perspective, causes my perceptions. Being the correlate

This object of intentionality is not the same as the physically material object, which, from a scientific perspective, causes my perceptions. Being the correlate of an act of synthesis on my part, the intentional object is no longer bound to any particular spatio-temporal adumbration. It is independent of any factual context – it has become an *essence*. Schaeffer echoes Husserl's thinking, by arguing that the sound object is an intentional object. Synthesised together from a continuum of auditory perceptions, the sound object, like Husserl's table, transcends its particular adumbrations. It has become a specific essence, identifiable as the same across a variety of acts of consciousness. Schaeffer writes, '… it is *in my experience* that this transcendence *is constituted … To each domain of objects corresponds thus a type of intentionality. Each of their properties returns to activities of consciousness which are "constitutive": and the object perceived is no longer the cause of my perception. It is "the correlate"*" (Schaeffer 1966: 267).

posit | ˈpäzit |

verb (**posits**, **positing**, **posited**)

1 [with obj.] assume as a fact; put forward as a basis of argument: *the Confucian view posits a perfectible human nature* | [with clause] *: he posited that the world economy is a system with its own particular equilibrium.*

• (**posit something on**) base something on the truth of (a particular assumption): *these plots are posited on a false premise about women's nature as inferior.*

2 [with obj.] put in position; place: *the professor posits Cohen in his second category of poets.*

noun Philosophy

a statement that is made on the assumption that it will prove to be true.

ORIGIN mid 17th cent.: from Latin ***posit-*** ***'placed,'*** from the verb ***ponere*** .

Correlating David Humes theories with Ferdinand du Saussure and Pierre Schaeffer.

Physics, L'Object Sonore, L'Object Musical/(Linguist?)

This correlation is based on an assumption that for music to exist correlations must be made and therefore meaning should exist in the sound object for it to be musical or linguistic. The unification of linguistic and musical maybe is a relevant subject to gain access to a convention as powerful as language to represent what could be coherent in a piece of music now days, now days meaning with all the relevant historical breakthrough in aesthetics in music.

Lets take the example of the faces of the woman above. The

second image shows a woman which in our conventions seems to be quite beautiful. If this image or woman would not have any meaning in society this woman will not have any aesthetic impact or value. Meaning that such a beautiful woman will not be even ugly nor beautiful it will just be ____ I don't know. I am sure it will not be even noticeable for me. So if we take this and relate it to sound objects it means that it means if it is music. If it means then we have emotions or feelings for this structures as in the beautiful structures of the second to last images of the women shown. Then the non-meaningfulness theories in music are completely destroyed? or annihilated?. Then it has to mean in order to be music? or it has to mean in order to be music. That is the only way in order for "it" to be part of music. So a flower is a flower is a flower is a flower is a flower that is pretty that's why I like Gertrude Stein? or Gertrude likes me because this rhymes.

Poetry is Music and Language and EVERY(B/L)I(g/TTLE) THING THAT IS

AWSOME.

So in the case of a-semiotic compositional processes that are based on processes in the beginnings the material is confronted with the conventions of the surrounding culture. It is at the mercy of the spectator whether music made through a demiurgical demigod like that of an Actual composer is immortal and always relevant even if the material is confronted in another culture that defies it. Is immortal and relevant in a ethical and moralistical way. It stands strong in the battle to strive for the purity of beauty in the individual, in the human, in the artist that claims its autonomy, its beauty by creating himself in his craft, in his mirror of h(er/im)self. It betrays cowardness and evokes from it courage to stand against indifference. Cowardnes comes from cow and awkwardness. Now you know. The formalist saw a certain value on the immanent process of this material. I am proposing the contrary, the birth of this material from the same sources that are being analyzed. This is usually the traditional way of creating

music in which is a reflection of the artist and its condition.

X.5

Saussure <<The linguistic symbol does not unite one thing and its name but a concept and an acoustic image. This last one is not the material sound, something purely physical but the psychological impression of this sound, the representation that gives us the testimony of our senses. We propose to conserve the word sing to designate the totality and substitute the concept and acoustic image by signified and signifier. Such is the fundament of a science that is born from generalizing the function of the sing, semiology.

The musical symbol differentiated from sings of language that are described in relation to

FISICA, OBJETO SONORO, OBJETO MUSICAL

X.5

Sassure << EL signo lingüístico une no una cosa y un nombre, sino un concepto y una imagen acústica. Esta última no es el sonido material, cosa puramente física, sino la impronta psicológica de ese sonido, la representación que de el nos proporciona el testimonio de nuestros sentidos(…). Proponemos conservar la palabra signo para designar la totalidad, y reemplazar concepto e imagen acústica, respectivamente, por significado y significante>> Tal es el fundamento de una ciencia que nace al generalizar la función del signo, la semiología.

Los signos musicales a diferencia de los signos del lenguaje que se describen con una relación de signo y significante, no han sido tan adoptados por las sociedades puede que por la falta de atención a aspectos de discriminación de altura-duracion de los sonidos.

X7 Aplicación de las reglas del lenguaje a la música

a) En lo concerniente a los niveles podríamos decir: <<Hacer música implica la seleccion de ciertas unidades

musicales, y su combinación, en unidades de un grado de complejidad mayor.

<<Toda unidad significativa (la nota) puede ser reemplazada por otros signos mas explícitos pertenecientes al mismo código (nota de violín reemplazada por un armonium, pero no por un toque de gin, puesto que no pertenece al mismo código), gracias al cual nos revela su significado general.

Klangfarbenmelodie>>
..
el piano o el violín tienen la función de producir objetos que poseen suficientes caracteres comunes (el timbre) como para poder distinguir su valor (la altura).

continum sonoro - Pierre Schaeffer - sinfonia universal

XI El lenguaje de las cosas

Lo que parecía ser una metáfora viene a ser, a fin de cuentas, la expresión de la realidad. Las anteriores tentativas de hallar una explicación a nuestras estructuras de identificación de los objetos sonoros pecaban aún de una especia de irrealismo, de un postulado implícito de anterioridad de la causa física, al efecto percibido. Si empleamos el lenguaje en el sentido amplio, como hemos aprendido en música, parece razonable admitir que el lenguaje de las cosas también se aprende.

La lingüística >>… solo estudia los objetos sonoros como portadores de conceptos abstractos, y utiliza a cotarro la dualidad permanencia-variacion.

"En el capítulo IV intentamos tambo´n aislar al objeto sonoro de sus dos medianeros, el acontecimiento y el sentido, la causa y la finalidad. Pero nuestra escucha se estructura en ese mismo circuito enrevesado que siempre vuele al objeto. "

"a) Todo objeto percibido a traves del sonido no es tal mas que por nuestra intención de escucha. Nada le impide a un oyente vacilar, pasando inconscientemente de un sistema a otro o de una escucha reducida a otra que no lo es."

"Queda por precisar que es la <<invención musical>> que nos proporciona objetos sonoros que aun no han sido calificados como musicales, pero que son aptos para ello." !!!!

"Evidently in this articulation of this strange couple of the musical message and the agent, the intention of making music consist in taking "sounds of the 1st category"-non spetialized in language, to elaborate with them a communication of a 2nd cathegory-but with out wanting to say anything. Once again we are traped between the object sonore and the musical structre, between sonority and musicality, musical activity activity and musica invention" P 194

XIII. La actividad musical

"We could say that, then it could be something more than a play of words, that the traditional music listening is about the known objects sonores, while the musical listening of the a musician while be the musical listening of new objects proposed for the musical employment."

MA, ME, MI, MO, MU, more knows the donkey than you.

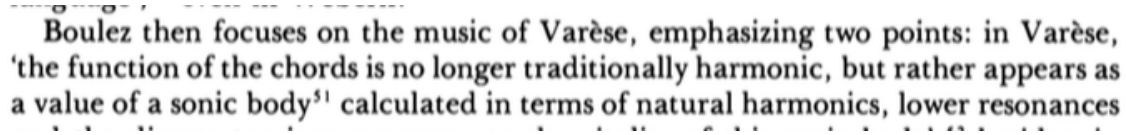
Theory about the **MI** and its friends. MA, ME, MO, MU.
The MI is the third of a chord and it carries a lot of semiotic value in music that has been ingrained in history. This small element seems to be a very important catalyzer for different evocations of emotions in music. I propose an acknowledgment of the MA, ME, MI, MO, MU in electronic music and in the composition of sound based on a physical rules. There has to be a correlation between beauty, immanently semiotic and meaningful to MI, the most important agent in emotional evocation in a sound apart from obviously all the other parameters and context in which this phenomena, event, entity, dynamic or complex exist.

Theory about the _____ Universals
It,he,she knows power differences as a derivative of the activity of enslavement of the other Others power imposed upon the affected Other. Their powers are based on two dimensions, the lower being the human and this physical becoming domain and a Lizard called Largatijo and the acknowledgment of grasping from below physical, conceptual,

and othe possible outputs of the terrestrial and human-centric reality which includes memory and history and all its Rebencayuan, Cachalimbos, Hameltichupians objects.

Yes Boulez is Touche

Ratio Based Music



Boulez then focuses on the music of Varèse, emphasizing two points: in Varèse, 'the function of the chords is no longer traditionally harmonic, but rather appears as a value of a sonic body[51] calculated in terms of natural harmonics, lower resonances

Perceiving beauty is not the same as having an eideic perception. Beauty is aknowledge as a derivative of the dynamicity of an object in its atmosphere or structure going from evilness or a bad state of affairs as suffering to goodness or a good state of affairs as joy and or its analogous in other definitions or domains and it is perceived as a dethached perceiver of the dynamics or as a participant of them. The “it” is an inmanent production of the body when perceiving beauty and comes from an a-syncrhonic perception of everything perceivable from this dynamics with the focus on the object with the whole or the whole itself through the senses not from the _____ or another realm.

“Don’t play what’s there, play what’s not there” MILES DAVIS

Play the unknown. This phrase suggest a liminal avant-garde neuances in Forms needed; The Freudian state in the decoding state of a unknown seen as a process to achive a tension release and then become a process of gratification as the repetitive

compulsion concept.

The Unsignified
An infinite power source that control and transcends everything even the un-namable or asymbolic as well as everything with a denial of the base meaning or object. Is that that is known but we don't know. It goes beyond the human centric conception of everything as we know it. It is beyond the limit of reality of sentient complex.

The Whatever.
Is a memory-less state. There is no judgment. Everything does not matter. There is no morals, no rules, no ethics no value, nothing to judge oneself as human in a human-centric view of Whatever. There is no beauty, no value in whatever. It is not absurdism or a specific way of putting things together with a system. There is no system. What ever does not exist were un-wanted suffering exists. It could be a disordered state of seemingly uncorrelated phenomenas with no reason at all from a human-centric condition.

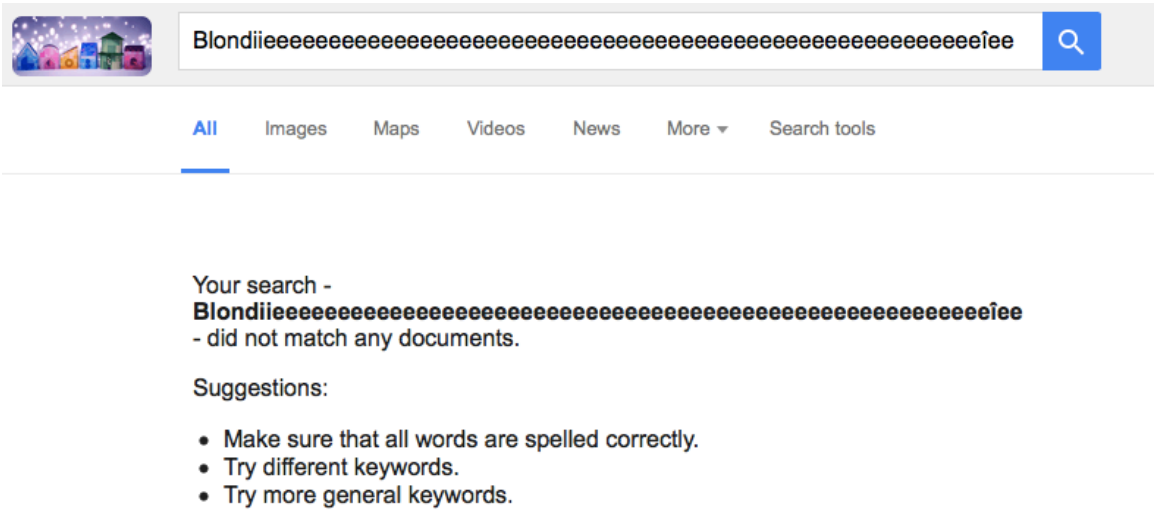
To recapitulate the same bullshit :::::: this is mine you know : | [*] [*]
o
_

So people have died for this you know, and not only the only but indeed I am the bunny from which all began, the sources the frouses the huppyty hop, and this roses foses like hyposthesis two ie my assholeness vulgarity my girly is smiling at me with the pusytrifriend pan throumentoring pleasantiry hupy jupy fruty bumy troki poroc you did not let me aknowledge the desired future because the holywood will be change for the fru, the tru or the fru or the homme or the femme? just in case you don't know French a la mine, this is or man or the man? with out w because we already got u.

Some Evolution of the Authentic Chaotic Aesthetic Algorithm

```
// think or a function or something else a system soething like that.

// a = density
// b = rate in relation to duration
// c = sample selection
// d = dur of sample
// e = envelope selection
// f = morphology, additive synthesis
//
// I Meta descriptions of relations
//
// I reading signal rate sinosc, tri, lfsaw and other in rates low and high 0.05, 3.0;
//
// II morphology witht he additive synthesis, Orchestration of soud objects.  Sound obkect with a specific length
//                                                                                                  ..... .....  _ _ _ _____ ___...._ _ _ _
//                                                                                                  ..... __ _ ..... ..... __ __
// III pointilisitc pseudo random or periodic vs legato and stable long medium to very long all this in a amount of time
//
// IV clave? o funciones?
//
//  Bregar con la clave multidimensional. como, dividir en espcificaciones de 3 tresillos solamente.
//  quizas bregar con 5 tillos pero quedarte en los tresillos.
//
//
//
//
//
//
//
//
// For Pbins
// V Relations
// dur como funcion de la frequency ej.
// a) [high corto, low largo],
// b) [high long, low corto]
// c) [high corto, low corto]
// d) [high long, low long]
//     [x, x.reciprocal] [x , 1-x]
//
// VI Relations
//  a) [high freq, short, perc]
//  b) [high freq, short, invperc]
//  c) [high freq, long, linen] <- Beter
//  d) [high freq, long, perc] <- No
//  e) [high freq, long, linen] <- Beter
//  f) [high freq, long, invperc] <- No? Maybe
///
//  g) [low freq, short, perc]
//  h) [low freq, short, invperc]
//  i) [low freq, long, linen]
//  j)  [low freq, long, perc]
//  k) [low freq, long, invperc]
//

(
SynthDef(\Samp, { |out, signalout, panmax, rate = 1.0, le, pos = 0.0, gate = 1, revamp2 = 1.0, rfreq, pansel,
                envsel = 2, amp1 = 0.1, amp2 = 0.5, buf, sa = 0.5, ssel = 0, dur,
                rsize =243, revtime = 1, damp = 0.2, inputbw =0.34, drylevel = -3, ereflex = -11, tail = -9, maxrsize = 80, spread = 15, panl
                var inA, chain, env1, trig, pitch, in, env;
                var g_env, g_env2, array_env1, array_env2, array_env3, atk, sus, rel, patk, prel, patk2, prel2, e_length, v_pansel;
                var grate;
                var rsa = (1.0-sa);
                var panlf, sinosc, panlf2;

                trig = if(EnvGen.ar(Env.linen(0.0, 0.000001, 0.0)), 1, 0);
                env = EnvGen.ar(Env.sine(le),trig,doneAction:2);

                v_pansel = pansel;

                panlf = LFNoise1.kr(LFNoise1.kr(0.2,1,1),10,10);
                sinosc = SinOsc.kr(panlf, 1.0,0.0);
                panlf2 =        LFNoise1.kr(1,0.5,0.5);

                // rate

                grate =
                Select.kr(K2A.ar(ssel),
                                [2**(K2A.ar(rate)/12),  // linen
                                                SinOsc.ar(rfreq, 0, sa, LFNoise1.kr(rfreq,rsa,rsa)),// perc
                                                LFSaw.ar(rfreq, 0, sa, LFNoise1.kr(rfreq, rsa, rsa)), // exponential up
                                                LFTri.ar(rfreq, 0, sa, LFNoise1.kr(rfreq, rsa, rsa)),
                                                LFNoise1.kr(rfreq,0,sa,LFNoise1.kr(rfreq,rsa,rsa))
                ]);// sine

                array_env1 = [0.05, 1, 0.01].normalizeSum * le;
                array_env2 = [0.001, 1].normalizeSum * le;
                array_env3 = [0.5, 0.05].normalizeSum * le;

                atk = array_env1.at(0);
                sus = array_env1.at(1);
```

```
                rel = array_env1.at(2);

                patk = array_env2.at(0);
                prel = array_env2.at(1);

                patk2 = array_env3.at(0);
                prel2 = array_env3.at(1);

                e_length = le;

                // Global Env
                g_env = EnvGen.kr(Env.sine(le));

                g_env2 = Select.ar(K2A.ar(envsel),
                                [EnvGen.ar(Env.linen(atk, sus, rel,1), doneAction:2),  // linen
                                                EnvGen.ar(Env.perc(patk, prel,1), doneAction:2), // perc
                                                EnvGen.ar(Env.perc(patk2,prel2, 1, 8), doneAction:2), // exponential up
                                                EnvGen.ar(Env.sine(e_length), doneAction:2) // sine
                ]);
                inA = RLPF.ar(PlayBuf.ar(1,buf, grate, trig, BufFrames.kr(buf) * pos,  loop: 1), 15000);
                5.do({
                                out = AllpassN.ar(inA, 0.040, [0.040.rand,0.040.rand], 1)
                });
                signalout = PanAz.ar(8, Mix((inA * (g_env2 * amp1))), Select.kr(pansel, [LFNoise1.kr(LFNoise1.kr(1).linlin(-1.0,1.0,1,panmax)), LFNoise1.kr(LFNoise1.kr(1).linlin(-
1.0,1.0,1,panmax)), (sinosc * panlf2) + (LFNoise1.kr(0.4,1.0) * ((1-panlf2)**(1/2)))]),1.0,3);

                Out.ar(0, signalout);
                Out.ar(12, signalout);

}).add;
)
```



Some brainstorming with an “other”, showing some nice derivations of the process to achieve this stated above.

the pussy, and the other thinks of her own beauty. To acknowledge their weapon in their war and let yourself be indulge in their great pleasure of becoming more with the un-becoming of the other **shit*!**. You have to be killed is the phrase that one needs to say to others when one tries to rise and become ugly and beauty full and bunny SHITITTITIITITIITIT ITI one has to be killed is the beautiful words of becoming something else.

Greatness **GRRRRRRREAT** like a little tiger ^ ^ bunny or some shit [* *] Robot =--

*

I don't like my robot bunny. ! <- What is this color? Zyan a pretty lady said to me that the little bunny is free. yes indeed

greatness is a path to be taken when one dissolves entirely into the abyss of something

that does not *imposes* opportunity in anything.

Beauty creates necessity, yes indeed
beauty creates the need of doing what one is not suppose to do or needs to do in order to continuo. And now I don't think so if one is autonomous with out the "other". I am super duper ultra deliciously o may god holy shit hot. Thas my Oh my QueseyoqueeeeeeeEEEEEEEe.

Beauty is the best thing *EVER* that has happened to anyones life and the most surreptitious tool for our slavery from the "other" our beautiful slavery our sacred time, our savior sacred what the fudc is

timeadsfgfbgnΔμ¥krtyshit!!!!. **Beauty** **is acknowledge by the whole**. It is indulge by few who

dare in this era to acknowledge

"it" and by a few who may have it on stock. have not his at hole or anything. not Beauty at all before
beauty is expensive nowdays, beauty is a substance, the signified of something else And this before is

completely incorrect!

Bunny Rabitsadfdghfjgfkj. Beauty is our slavery and our condition to achieve goodness in our lives in an autonomous with out the “other”.

Queseyoqué i is beauty? Greek Chaos is Beauty? Beauty is an entity that is trying to be described by art? NOT

Motherfucking art 4tddeghjhilmneropq rstuvwmetemeloaqu í avbcdkskrjfkso vjkw

jsbdvkoweijdhcnasjdvnsfisj iashd vdish iasfhv asifhv aksf visahvsafhv kfva fvkhafiv ahivf qoiehruvhishvaso Flower pretty life of aaaaaaalll suffering and then a pretty thing, is it worth it? NOPE

look for my hole mother flower : you have to search for O blow below with the text edit font number size ok????/ yes indeeeeeeeeeeeD :)

10.4456.54235.54

Put this in numbers:

a) One million one thousand and one hundred:
1,001,100

b) One hundred one thousand and one million:
?

0.92938473827293747392827384992837495847729847573893040585763374748483746759498748947374848567489928477489847482939847492837474839294837492384738432 34…

The semantical or the or semiotical levels in this decimal number implies other topics or subjects. In maths and the normal Number Theory????? this is a number described by its rules as a decimal that is approaching infinitely a point or not, the only thing that we know is that it goes on for ever. Maybe, we don't even know that because it is specific and gives us a specific point to our discretization. Now, if you take this same object, structure, number, and any other symbol you might adjudicate to it and analyze it with all its meanings in a formalist, structural type of way.

There is a difference between a formalist analysis and an "other logic" analysis. The other logic aims to something that is not known, were the formalist aims at the artistic and its immanent value of the work as an entity of its own. The Formalist view on the analysis in "other logic" is very important as well as the "structuralist" view on the subject analyzed. "Other Logic" "Syntax of Departure" - Aim to the specific Unsignified.

FLIES LIKE POO

DO YOU LIKE POO?

Maybe, If you had a huge amount of eyes and some nice taste buds or depended on poo to survive maybe poo you would like.

The Bunny Synthesis Code

```
// BUNNY-8 GOOD SEGMENTED BUNNY

~bunny9vol = 0.8;
~bunny9 = NodeProxy.new;
~bunny9.play;

~bunny9.clear;
~bunny9.free;
// instatiate a new one
(
~bunny9.free;
~bunny9.stop;
~bunny9.play;
)

(
~bunny9.source = {
var x = 0.0, x0, x00, x000, rate, a, yout0, yout1, yout2, yout3, y0, y1, y00, y11, y000,
y111, sh0, sh1, samplerate = 44100;
var     ly = 0.0, ly1, ly2, amp0, amp1, d0, d1; // amp values from logist 1
var     lx = 0.0, lx1, lx2, dx0, dx1, dx00, dx01, dx2, d2, d3; // frequency values from
logist 2
var inincbuf, outincbuf, inc, incdelayed, inincbufdelayed, outincbufdelayed;
var length, length1, lengthout; // for increment frequency/samplerate
var ramp1, xramp, yramp, yrampout; // for control ramp
var b, b0, b00, b000, b0000, b1, b11, b2, b22, b3, b33, b4, b44, b5, b6, b7, b8; // for
buffers
var logist1, logist2, logist3, lfnoise1, lfnoise2, lfnoise3, lfnoise4;
var out0, out1, out2, out3, out4, out5, out6, out;
var panlf, pan2lf, sinosc;

        b = LocalBuf(1);
        b0 = LocalBuf(1);
        b00 = LocalBuf(1);
        b000 = LocalBuf(1);
        b0000 = LocalBuf(1);
        b1 = LocalBuf(1);
        b11 = LocalBuf(1);
        b2 = LocalBuf(1);
        b22 = LocalBuf(1);
        b3 = LocalBuf(1);
        b33 = LocalBuf(1);
        b4 = LocalBuf(1);
        b44 = LocalBuf(1);
        b5 = LocalBuf(1);
        b6 = LocalBuf(1);
        b7 = LocalBuf(1);
```

```
        b8 = LocalBuf(1);

        // sh0 sample and hold rate
        //sh0 = MouseX.kr(10, SampleRate.ir); // rate
        sh0 = LFNoise0.kr(
                        LFNoise0.kr(

LFNoise1.kr(1).linlin(-1.0,1.0,0.0,0.1))).linlin(-1.0,1.0,60,samplerate);
        //sh0 = LFNoise1.kr(LFNoise0.kr(2).linlin(-1.0,1.0,0.0,
2)).linlin(-1.0,1.0,10,samplerate);
    sh1 = sh0/2;


        // for the amplitude
        ly = Dbufrd(b1);
        ly2 = Dbufrd(b11);
        //ly1 = (3.9*(ly+0.00001)*(1-(ly+0.00001)));
        //ly1 = (MouseY.kr(3.01,3.8)*(ly+0.00001)*(1-(ly+0.00001)));
        ly1 = (LFNoise1.ar(LFNoise1.kr(1, 1, 1)).
                linlin(-1.0,1.0,2.0,3.9)*(ly+0.00001)*(1-(ly+0.00001)));
        /*ly1 =
(LFNoise0.kr(LFNoise1.kr(3).linlin(-1.0,1.0,0.1,3.0)).linlin(-1.0,1.0,3.01,3.99)*
        (lx+0.00001)*(1-(lx+0.00001)));*/
        ly = ly1;
        d0 = Dbufwr(ly, b1);
        d1 = Dbufwr(ly1,b11);
        amp0 = Duty.ar(1/sh0, 0, d0.linlin(0.0, 1.0, -1.0,1.0));
        amp1 = Duty.ar(1/sh0, 0, d1.linlin(0.0, 1.0, -1.0,1.0));


        // for the distance/frecuency
        lx = Dbufrd(b2);
        lx2 = Dbufrd(b22);
        //lx1 = (3.7*(lx+0.00001)*(1-(lx+0.00001)));
        //lx1 = (MouseY.kr(3.01,3.9)*(ly+0.00001)*(1-(ly+0.00001)));
        lx1 = (LFNoise1.kr(LFNoise1.kr(1,1,1)).
                linlin(-1.0,1.0,2.0,3.99)*(lx+0.00001)*(1-(lx+0.00001)));
        /*lx1 =
(LFNoise0.kr(LFNoise1.kr(3).linlin(-1.0,1.0,0.1,3.0)).linlin(-1.0,1.0,3.01,3.99)*
                (lx+0.00001)*(1-(lx+0.00001)));*/
        lx = lx1;
        d2 = Dbufwr(lx, b2);
        d3 = Dbufwr(lx1, b22);
        dx0 = Duty.ar(1/sh0, 0, d2.linlin(0.0,1.0,(1/60)/(1/44100),(1/44100)/
(1/44100)));// converted the freq to amount of samples distance
        dx1 = Duty.ar(1/sh0, 0, d3.linlin(0.0,1.0,(1/60)/(1/44100),(1/44100)/
(1/44100)));// converted the freq to amount of samples distance
```

```
        // lenght from 0.0, to 1.0 as logist
        /*dx00 = Duty.ar(1/sh0, 0, d2);
        dx01 = Duty.ar(1/sh0, 0, d3);*/


////////////////
        // increment frequency coef from the derivative of dy/dx
        inincbuf = Dbufrd(b5);
        inincbufdelayed = Dbufrd(b8);
        inincbuf = ((amp1 - amp0)/(dx1 - dx0));
        inincbufdelayed = Delay1.ar(inincbuf);
        outincbuf = Dbufwr(inincbuf, b5);
        outincbufdelayed = Dbufwr(inincbufdelayed, b8);

        // independent dynamic samplerate

        inc = Duty.ar(1/(sh1*2), 0, outincbuf);
        incdelayed = Duty.ar(1/(sh1*2),0,outincbufdelayed);

//////////////////////////

        // inc = (amp1 - amp0)/(dx1 - dx0)
        // Control ramp for interpolation between amplitude values
        xramp = Dbufwr(b6);
        xramp = xramp + inc;
        xramp = (xramp % 1);
        yramp = Dbufrd(xramp, b6);
        yrampout = Duty.ar(1/sh1*2, 0, yramp);//deal with the ramp value for
interpolation

        ///// USUAL RAMP OUTPUT
        panlf = LFNoise1.kr(LFNoise1.kr(1,1,1),20,20);
        sinosc = SinOsc.kr(panlf);
        pan2lf =        LFNoise1.kr(1,0.5,0.5);

        // interpolation between values Signal
        x = Dbufrd(b);
        y0 = amp0;
        y1 = amp1;
        x = (y0 + yrampout*(y1-y0));
        yout0 = Dbufwr(x, b); // write to buffer
        Out.ar(0, PanAz.ar(8, Duty.ar(1/samplerate, 0, yout0).clip(-0.5,0.5) *
~bunny9vol, (((sinosc * pan2lf) + ((1-
pan2lf)**(1/2))).linlin(-1.0,1.0,0.0,2.0)).mod(2),~bunny9vol,2));
};
)
```

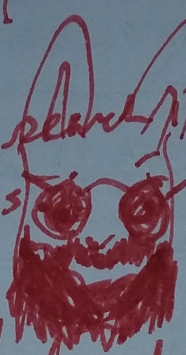
Martin - purify with Stevia

The illusion of stevia

You want the [Beard] [Child] even all the time.

meaningful!!!

You want them to [illegible] the voices like schizophrenics



I don't know what my _____

[Scissors] a bunny

[Pharmacy] they can't do

[illegible] orders.

[Bow] [Tie]

Improv Zombi = [Cool] good

[Improv]

El Mosquito

Mosquito

Mosquito is a musical process and compositional technique based on a research on chaos triggered by the question or concept of reality being an abstraction not reality itself. This process is based on using sound scores or experiential scores bypassing an abstraction that is less informative than the one used to achieve a goal. In this case is in order to achieve a direct connection to what is chaos derived from sound scores that carry an immense amount of information. This characteristic is associated to the description of the Greek deity Chaos, an unformed matter or substance, which from it reality comes forth through abstractions or concepts. Emotional content and a multiplicity of readings regarding the performers condition are considered in order to perform pieces created through this process.

Program notes of Abstraction

Abstractions-1

This piece is the first of a series of pieces written for a rotating ensemble called "El Mosquito". It is an outcome of a research based on chaotic structures, aesthetics, poetics, human rendering of reality and the subject of perception and authenticity. Chaos in this case is seen as the base of information were the musician as a cognitive being with human consciousness gets information to produce a chaotically derived piece of music with out the psychological conditions imposed with compositions written on paper. The dynamic of presenting the score as sound bi-passes a process of decoding the material through our eyes therefore getting much more information than the usual sight-reading experience. Chaos in the Greek sense is an unformed matter or essence, a disordered state. This regarding consciousness and the creation of knowledge could be related to a primitive state of consciousness were we as human have the obligation to form material or information therefor extracting orbits from its wholeness. This is metaphorically presented in the performance regarding the sound recordings being the Chaos "God" or entity and us being the humans or minds, which gives formed to that unformed matter that has everything accessible for us to sculpt. The musicians are able to have an experience

regarding the action of extracting information from the sound world that is being presented in the score regarding our current psychologically and physical condition.

This goes beyond musical transcription. It does this because of many simple reasons:

1) The impossibility of rendering the totality of the chaotic dynamics presented in sound scores.

2) The focus on the abstraction as the subject and as the synthesized formed material from "Chaos".

3) The filtering of the reality through human consciousness.

4) The questioning of the veracity of chaos as a valid description of reality regarding a human centric condition.

5) The transcription of emotional content as an agent or information that conditions the performance.

The performer is going to be overwhelmed by the amount of information regarding the psychological state that he is in relation to his live and others. This is completely authentic because of the embracement of all the conditions that one is in this specific moment indulging the sound score produced in the same manner by the composer. The subject of beauty, poetics or music now is being accessed through a chaotic human lens using this as a base for judging art through proportions and dynamics acknowledge in our human life as seen in theories regarding the synthesis of new knowledge and the phenomena of conversation. If this is relevant then a theory of aesthetics regarding chaos and proportions similar to that of what it is presented in the renaissance with the golden ratio and so on, could be a relevant matter of discussion. The act of maintaining the sound score hidden from the spectator is an intent to prevent the spectator to judge the performance in a technical way regarding similarities that could be associated with the action of transduction that the musicians are performing.

Questions as: what is chaos?, what is the relevance of this word or concept? and if there is something beyond this that we could grasp as the essence of this dynamics experienced by the human mind arises.

Instructions and program for √-

The noise is a flower that Queseyoqué* gave the whole wide world to integrate from (_____) to extract beauty.

Instruction and concept behind √-

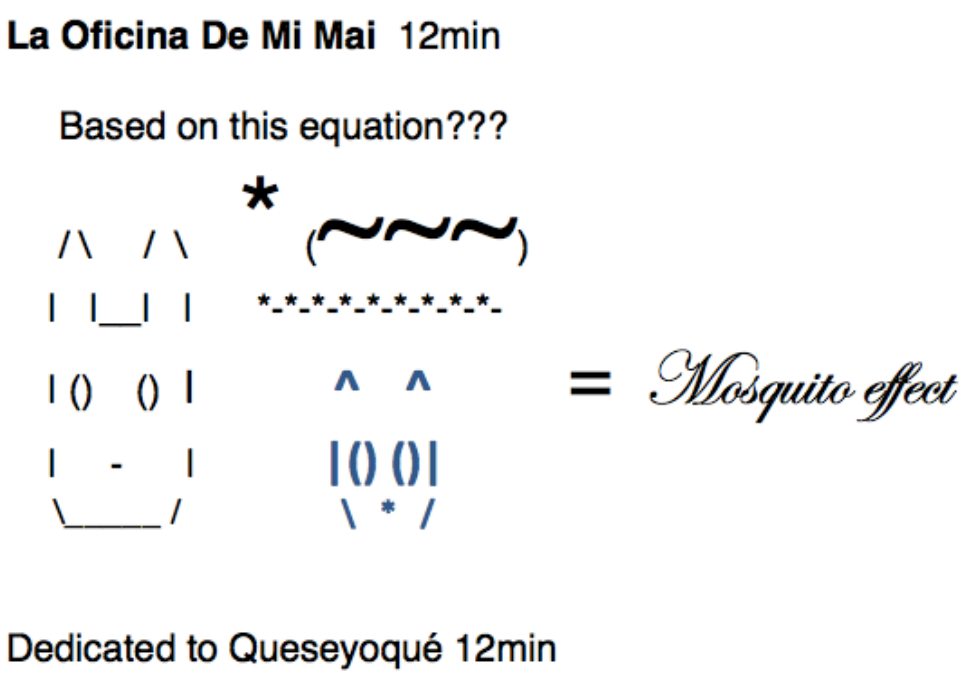
Queseyoqué is a slang word for I don't know what in spanish*.
This is one of a series of Sound Score pieces using Transduction technique. This specific piece is intended to have the experience of listening to noise while abstracting, creating, discretizing, or all synchronically with a metaphor or approximation of noise. Noise is theoretically all frequencies with the same probability. This is approximated by lehemer function generating "noise" which is chaotic equations. The Noise is taken as a symbol of everything in a disorderly state or not graspable consciously. Greek God Chaos is defined in the same manner as being the beginning of everything. The ideas of chaos and creating music based on chaos were the engines for this composition. We research here the possibilities of a composition with these specific definitions; Chaos as the noise, as the disorderly state. Since "noise" is theoretically a chaotic function here the square root is meant as a symbol of extraction from _____ or . This _____ (state/substance/object…) are represented as the Noise. It does not exist, is always an idea approximated through chaotic functions in signal processing. How we create or form material from this "vast" and "wholy" substance as everything?. We have a liminal and a gestalt experience based on our condition. We, as in the performer, reach for melodies inside the noise. We reach for rhythms inside the noise. We reach for timbers and harmonies. We reach for emotions. We reach for philosophies. We reach for ideas. We reach for instructions. We reach for anything that is possible to reach concerning ones condition. Chaos here is reaching the noise. It is the closest abstraction to what noise can be.

This gesture of extracting from the _____or is derived by the square root symbol and some derivations. In this composition the mathematical notation, √- is borrowed from the idea of the imaginary number. √-1 = i. This idea was continued with √-i = ? or _____ or .
This idea was continued with √- . This is the name of the piece. The mathematical function for me represented a demiurgical characteristic that a composer has in his life. The extraction, creation or both synchronically, of elements for his music, are represented in the performers but now with a substance that is an approximation of an idea of everything. This substance interacts with the performer and the performer senses indulges in what he might be able to play from the complexity of sounds, in this case, the noise. If the performer does not find anything relevant or any instruction from the sound score solely then this performer will not play until that happens.

Roy Fernando Guzmán Rodriguez

La Oficina De Mi Mai

Program notes:



Instructions:

This piece is performed with Transduction techniques using sound scores. The information extracted from the sound score are and could be timber, morphology, pitch and rhythm. This are some of the parameters here but the complexity of the sound and this sound score also evokes emotions, so this gama of parameterizations of chaos are and must be present. You listen to the sound score and play what you hear and what is acknowledge by you to play. Gestalt techniques are incorporated in the process of performance naturally while searching for information to abstract the performer's instrument.

Eternal and the Unknown." When I explained to Xenakis that this piece was inspired by his music because it was a synthesis of the absolutely new (the "unknown") with a mastery of form that could be found in all the great musics of the past (the "eternal"), he wasn't happy. He responded, "Always the dinosaurs." He meant that there is no resting on the laurels of the past. The absolute radical nature of the composer's position is that the composer's being exists literally only while inventing/composing and that, otherwise, the composer has no pretense of being anything, neither at the moment that the composer's own music is being played nor by the music's historical reference to music of the past. Xenakis told me, "You know, I hate going to concerts. I don't even like to listen to my music. I guess the only thing I really like is composing music."

With this Gerard Pape phrase of the article Iannis Xenakis and the Real of Musical Composition there is an emphasis on the act of composing as being the sublime. The demiurgical qualities of creation from nothingness and the friction of reality with this asimbolic material seems to be perceived as a higher sensation to all other sensations. The act of creating. I specifically put this after the Transduction description and the Abstraction Program notes because there might not be such a thing as creaiting from nothingness. This could be only an unconciouss or slavery state. Now, having a demiurgical quality were regarding the current material made by artist and scientist one can have the friction of the unknown with a high elevated dexterity in the domain of each sage then one can have a sublime experience everytime one is creating. This means that the act of improvising could be regarded as one of the most sublime if not the most sublem experience of them all. This is more sublime

and blissful that love. This is more sublime than death, than pleasure than sex or any other fealing ever. This is beacues we are in touch with the _____, unknown, asymbolic or God Chaos, the Unsignified broguth to us by our dimenstional condition be it 2 dimensional consciously or multi-dimentional, the fact here is that the _____, wich is the subject of this Thesis derived from Chaos is the catalyzer of the sublime. That is why in some segmenst here I aknoweldge love and inderterminacy as John Cages music as one of the most sublime, one of the most sublime characteristics. Now tha act of being a demirug, being the composer, the improviser, no thiss is a direct connection. This is why I say Boulez is a Bird, like any other composer as Cage and Xenakis. The fact that I stress Boulez is that he is in current awareness of his condition in time so much that his duty is given to him in order to aquiere the beauty inmanent in the sublime character of a demiurge. Now the sublime in Xenakis is the same as stated in the innovation charactres stressed in his characteristic. The innovation, the sublime, the godly the unsignified and this direct connection with this Real if you might say so is the Bliss that mainly improvisers and performers of music feel always. This is stressed in Xenakis words when he states that the act of innovating and the act of creating is even more gratifying than listening to music. While I am a true John Cage believer, this meaning, achiving bliss through everything, I belief the commitment to be intouch with everything as a true performer and improviser, this meaning being vulnerable to god, ____ or the sublimness is even more sublime than the act itself of composing.

The vulnerability to the unknown is something that surpasses everything. This is stated By Freud and plenty other thinkers as the new being a necessary condition for attaining enjoyment or pleasure. This obviously contrast the repetitive compulsive phenomena but as any other researcher which evolves and aknoledge the metamorphosis or the enlargement of knowledge availavle I believe in the new being the most. In the decoding of the material, as Rudolf Arnheom states, being a source of pleasure, and here stated as receiving the “it”, the felt phenomenological, which all gides and ends in Alá, Olé, and other expression when music achives a godly

like states, a ray of god, full meaningfullness, sublime, godly, heavenly etc. Happiness, and this is the Son that all improvisers and demiurge has always as a source to bring the eideic into being and have a John Cage quality to every musician or improviser, the giving the intellectual work for him to aknowedlge the beauty inmanent in everything to achvie in any level, even the animal, the sublime, the son, the godly “it”. This is why I feal transduction and the Mosquito ensemble is a intellectual work in concept and in acknowledging the power of the demiurges, being them the ones exctracitn from Chaos this beauty inmanent to them and to all. So my role here is to expand on John Cages idea and to emphasize the necessity to nurture in society improviser that work their life to achive the role of giving intellectual work to society to aknowledge the importance of this domain in society. This is the role of music, of composers, of improviser, performers and art that consciously act in this role of giving the most accurate description of the “it” which the sublime is inherently integrating in many of other variables that might not be aknoweldeg right now in the full description of the “it”.

There is also the concrete ”it” but that is rape of the human body with out the commitment of nurturing the groth of this sensation in society. Humans should work to aquire more of the sblime “it” in life. Artist commited to this function of bringing the “it” to society and intellectual work to the listener should be saved of all the dangers of life, maybe even be eternal so that everyone remembers in history who brought the sublime, the “it” the beauty into our bodies to feal the godly nature of nature itself.

If you don’t feel you cannot do something. There is no push and the fealing should be the bliss with the amount of work doing by your body, intellectual work as well as the divulgation of this inmanent “it” in everyone.

Cesar Bolaños

“Music is the Garden Of Mathematics”

‘ajsb asF:KVns sfva safk

ff
 ff sfk fs sfk kofo;arb s

 sa fkf sfj

 sf
 sf sf aksfv lkfl dfpvae r
 f
abfd
df db daf

  d vdfkadifhas 8ovae[805hq3r

what the fuck is this>?

This is an intent to pursue something that makes me feel in a visual form. The description of beauty is broaden in this little intent to its meaningfullnes here

as stated there, the relation of the body and the mind is the source.l;kihlfyhmb

“Primitive Consciousness”

Concrete Experience = is a-symbolic experience, synchronic experience, a-semiotic experience, pure experience, a memoryless experience in the now, which does not exists consciously more or less.

Now = Does not exists in consciousness. Consciousness is in the past, in the memory. Our rendering of reality is in the past, the rendering of the now is always in memory not in the now. The now would be a consciousless state were is just **Action**, nothing else.
Related to my concept of the **ARE** in improvisation and African culture.

The **ARE** is a slavery state. One gives one self to something more than oneself. This happens in Santeria rituals and many other religious activities were the human is just a body. Is a vehicle for an expression of the Saints, Gods, or Deities. In improvisation the African culture has been known for paperless non-analytical musicianship. They are known to have impressive talents for music. Talent that might not be learned or studied that much in consciousness but more immanently ingrained. In the Jazz idiom there is a process of learning a vocabulary. After this process, for me, what I consider a good jazz musician or improviser could be stated in a Miles Davis quote. “

Don’t play what’s there, play what’s not there. MILES DAVIS

T rendering of reality is in the now, you play the future.
T infinitesimal

“When you’re creating your own shit, man, even the sky ain’t the limit.” Miles Davis

Now is could be action-verb.

The order of Chaos is acknowledge through a secret. The clave reveals beauty from the disorderliness of the dynamics [[it[]. When you are free you decide with the conditions that you have as a slave to your humanness. The clave embraces and lets us connect without letting go. The rope to access beauty in a specific way, probably in THE way, the way that animals embrace the “it”. It imposes morality and order. Once you are free of that order you have disorder, beauty becomes relative, there is no beauty but a fight for survival. Art is a work of something beautiful, Beaux Arts. An act of beautifying human consciousness and anything that can have a derivative being beauty.

9e4re^3os de mi poesía

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r

Gestalt, Formalist and Structuralist Analysis and 1st Derivation of the preciveiws poem. This poem is multi-semiotic. Is a strand of poetry that I entitled Concrete Multi Semiotic Poetry. The idea of chaos here came from the noition of creating a level of decorrelatednes or a-symbolic state like that of the Greek Deity Chaos that so far has been relating to Unsignified, Asimbolic or this types of _____. From here principles of the Gestalt Psychology, Structuralism and Formalism should be followed in order to extract or create or both synchronically derivations from this poem. The aesthetic and the concept is derived from my previews poems that are called the same way. Concrete Multi Semiotic Poetry. This includes the graphics as asymbolic material, the simbols and signs, the positioning of the letters in the page and any other purely aesthetical choices that might be composed in the poem. The Multi Semiotic part is the is related to the Syntax of Departures and what The Good _____Logic engenders usually when one dives into the Synthax of Departure in letters or written language. The grammatical reading, an approach of Jaques Derrida, an Etymological reading, my own approach, the concatenation of lexemes, prefixes, “infixes”, suffixes with their own meaning concatenated and the lexemes and words by themselves as complete universe of information as seen in a sctrutinzed higly elaborated holistic expansion of a Formalistic analysis of a text are the main sources of the aesthetic, the content, the intention and the concept. In the next example there is a analysis and 1st derivation of the poem. 1st derivation meaning the first extract of condescending meaningfulness of the poem. This procedure could continiou with Gestalt psychological approaches as well as Formalistic approaches into other derivations of the initial poem even ending up in a traditional poem. This is the intention in the last “derivation” of the last verse were I intentionaly put some silly meaning just to push you to the extreme of deriving consciously the information from this seemingly disorderd conglomerate of complex meaningfulness. The autonomy of the text is here acknowledged, is questioned regarding our condition of what is a poem exactly and expanded in extreme ways following principles of the limitation that is inmanent in some Syntax of Departure creation strategies. The infinitesimal is explored, the going to the smaller in exchange for the larger and in this sense from a letter like w extract this poem.:

Here two derivations of the letter w:

w

human thin roses
book for to crosses
lake king cold
cub weep
yes fast power
vote man I
you heron two
money
one time grace
when which mastiff wolf
person
church epidemic
as much student day
ring love
week wo
to shove

r

This words are w in many meanings in many languages. This demonstrate the infinitesimal infinity that the universe has to offer instead of the expansion so much as in creating a whole poem like this one. Below and elaboration and a derivation of this concept.

w

humanoid rosed books
for
to cross lakes
kinged coldness
cubed
weep “yes”
fast powerly vote
man

i
you
heron two money
one time grace
when which mastiff
wolfen person
church epidemic
as much student day
ring love
week
wo to shove

r

After aknwoledging that even from one letter,"w", you could get such information, this scrutinization should be done with this Concrete Multi Semiotic Poetry. Some might be silly because of your current condition, Gestalt psychology and Structuralistic approaches, and some migth be very tedious and less relativistic like the Formalistic analysis.

9e4re^3os de mi poesía

Erguebo uoerfei 8 8 erreciente je w niochioche cuatronuevas 8 efydos tres £rgwuerb w0e8rf 398y 8 8 r7gw 98y83-498fy23

ciuerefo By
qr-f8y

doache yefea sochoefey
2 ;h 'yf as8fy

sietenco cincodosietejé
75 5-27g

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w87er y2547tvy-4

cuatru e siete de efe v cuaty -
4we7dfv 4ty –

dosincos cuatricinco efe
2y524y5f

cuatrochotre erre jefe

483rgf

uve pe ibi / v pe I)I/ vpe columnas de una esfera)/
vp I)I

foueruf trescu nuevu efe 2
f0u £R)UF 3q9uf 2

cerofu
0fu

(u zeroefe/uof/ uoefe)
u0f

ecuere cu
e(URq

Ernuevu (cinco nuevy/benuevy/bji/bigui/singi/singi griega/big griega)
ER9u59y

cerovy (a)yer (bovy/ocho cero vy/ochovy que/ocho uvey que)?
[er0vyer80vyq
ea ocho erese cyque
[ea08rscyq

[(Queio chyqu/ceo e(ocho/b)yqu) \ (treefe ucu tres/befuquetre) \ nueve cuere cuefe\ cu nueveurfavor] = 0
[3’0e8yqu\3FUq3 \9qur q f\q 9urf]=0

Baifi (igual /igualobaruq (oberuq/zerotre cuatrucu)
34if1 =034rucq

(tresuve /Bucuve) (bie/tresie)
3uqv3ie

ui ueri nuevei efe ((tres de I quocho) /bedei) (cuby cuocho(trerey/bry) (efe/f) cochoyte/ cochygriete/ lbyete/elebyte/eleoyte / eleochyte/ Cochite/Lbit/8yt)
u1h u uher’91’f 3d’q8 y’q83ryf[8yt

(one ur \ / unuere/unur diagonal/ unuriágonal/uanuriágonal/luri/luriágonal…etc.)
1ur\

(r/ere/are)
r

Hay muchas mas definiciones que pueden ser:

Glorai a dios en las alturas y paz en la tierra a los HOMBRES.
werf wpefuh ew u7pug wpeuhf pweyh4Hns p

r

Let us also note at least two important theoretical consequences of Saussure's formulation. To begin with, it privileges reference and cognition, making language a "speculative instrument." In addition, Saussure explicitly rules out the nonverbal "object" or referent in his consideration of the linguistic sign, a move he felt was necessary in order both to simplify analysis and to realize his project of a "self-contained" domain of study. Like his great contemporaries Sigmund Freud and Emile Durkheim (26) in their respective fields and the Russian Formalists in literary criticism (and we might add the Cubist painters), Saussure was struggling to establish an autonomous discipline, independent of history, political economy, literary studies, and sociology. In his words (199, p. 16) "language must, to put it correctly, be studied *immanently;* heretofore language has almost always been studied in connection with something else, from other viewpoints." Accordingly, he attempted to delineate a certain essence of language (its so-called system) that would be the proper domain of linguistic inquiry. The study of the linguistic system would be known as "internal" linguistics and would admittedly exclude "many important things—the very ones that we think of when we begin the study of speech" (199, p. 20), but this he felt to be unavoidable if linguistics was to progress beyond the historicism of the previous century. "External linguistics" was the study of speaking *(parole)* and it was supposed not to contain a system and therefore not be worthy of study. Much of Labovian linguistics (154a) and what is called the ethnography of communication (61) calls into question this assumption, but the central figure who first seriously challenged the Saussurean dichotomies was Roman Jakobson. [Other great reinterpreters of Saussure have been Karcevskij (150a) and Benveniste (10).] We shall see that his work attempted to develop the Saussurean concept of internal linguistics while at the same time moving beyond its narrow confines, opening language to a richer semiotic analysis.

Signification without system, according to Saussure, is impossible. To take a simple lexical example we might think that the sound-image of *love* is merely associated with the meaning of "love"; but that idea, asserted Saussure, is merely an illusion fostered by our folk theories of language as basically a naming process. To grasp the sound-image and the concept we must place the sign in a whole web or system of oppositions with other signs in the language: *lover, lovingly, lover-ly,* etc, as well as *hate, affection, desire,* etc. There is no more fundamental contribution of structural linguistics than this notion of system, in light of which Saussure's whole torturous discussion of "value" (see 199, p. 115)—so influential to the ideas of Lévi-Strauss, Barthes (5), and many others—must be understood.

As is well known, there exist two types of oppositional relations in the Saussurean system: what he called "associative" (and later would acquire the term "paradigmatic") and "syntagmatic". The sentence *the dolphin swam into the Bosphorous* is one of those "combinations supported by linearity" (199, p.

123) that is made up of linearly ordered syntagms, *the dolphin* vs *swam into the Bosphorous*, etc. The signs of a syntagm are obviously related to each other by opposition to signs that precede it in the sequence and signs that follow it. [Saussure confuses matters somewhat by referring to these as "discourse relations among signs" (199, p. 123) though discourse properly speaking is part of *parole*, which he had relegated to "external linguistics." It would be best, therefore, to reserve the term "sequence" for the actual discourse order of signs *(parole)* and "syntagm" for their more abstract, systemic order *(langue).]* Paradigmatic relations are defined negatively as those relations that "are not supported by linearity" (199, p. 123). Thus, a paradigmatic relation exists, for example, between *a (an)* and *the*, and one can substitute one for the other in the same syntagmatic slot to produce a different, yet meaningful utterance. (Of course, one could perform the same kind of substitution for other signs in the syntagm.)

These ideas may seem self-evident when applied to language on the level of words or even syntactic phrases. It was quite another achievement to have demonstrated that language also operates as a system on the level of the significant sounds or phonemes.

JAKOBSONIAN PHONOLOGY AND ITS CRITICISMS OF SAUSSURE

Saussure was one of the first to show that phonemes are negative, opposable, and correlative entities, which is how they can function to signal different word meanings. But the end result of Saussure's analysis was merely a phonological inventory, a mechanical sum of phonemes, without any clear exposition of how these phonemes relate to each other as a system or a whole. It is this shortcoming that the new Structuralism of Trubetzkoy (209–212) and Jakobson (66–68, 81) attempted to redress.

Jakobson managed to show that the holistic (or structuralist) view of language was more insightful than the atomism of the nineteenth century if one probed below the surface facts to see phonemes as more than mere segments or blocks of sound. "Every scientific description of the phonology of a language must above all contain a characterization of its phonological system, that is to say, a characterization of the repertory, proper to this language, of distinctive differences . . ." (120, p. 8). Jakobson's distinctive-feature system was a fuller and more explicit realization of Saussure's dictum that linguistic form is abstract (see 199, pp. 137–39).

Jakobson's Distinctive Features

Jakobson insists that on the phonological (and as we shall see, even higher) levels of language, oppositions are (*a*) binary—involving either the presence of a feature or its absence (e.g. sounds are either continuant or they are not,

GRAMMATICAL PARALLELISM, THE RELATIVITY HYPOTHESIS, AND POETIC DESIGNATION Some of Jakobson's interpreters wrongly assume that his concept of parallelism is confined to phonological forms, as in the case of meter, rhyme, and alliteration. All linguistic levels, however, are involved in the "constitutive device" of poetry, from phonology to morphology (both grammatical and lexical) to syntax (143, pp. 102–3). The last two lines of Sonnet 129's first quatrain show a highly marked parallelism of adjectives: "is perjured, murd'rous, bloody, full of blame,/Savage, extreme, rude, cruel, not

The indispensable, mandatory role played by the grammatical concepts confronts us with the intricate problem of the relationship between referential, cognitive value and linguistic fiction. Is the significance of grammatical concepts really questionable or are perhaps some subliminal verisimilar assumptions attached to them? How far can scientific thought overcome the pressure of grammatical patterns (95, pp. 38–39)?

Whatever the solution of these still controversial questions is, certainly there is one domain of verbal activities where 'the classificatory rules of the game' acquire the highest significance; *in fiction,* in verbal art, *linguistic fictions* are fully realized. It is quite evident that grammatical concepts—or in Fortunatov's pointed nomenclature, 'formal meanings'—find their widest applications in poetry as the most formalized manifestation of language (95, p. 39).

Why, however, should these assumptions, these linguistic fictions, be more powerful in verse than in any other kind of communicative event? The answer is, I believe, to be found in the fact that the Russian Formalists and the Prague School defined poetic function (note that "function" here is not synonymous with "poem") as independent of external conditions of reality and of the author's own personality. The Prague School claimed that in the poem "the poetic function dominates over the strictly cognitive function" (95, p. 39; see also 75, 136), making the poem more autonomous than other communicative events. The influence of grammar in creating "linguistic fictions" will therefore be most pronounced in poetry because powerful external forces (e.g. historical materialism or Freudian psychological complexes), though present, will be less effective and give grammar a freer hand to influence thought.

Jakobson and His Critics

Is it not the case, Jakobson's critics have asked (24, 189), that differing analyses of a poem's grammatical parallelisms would yield differing architectures? With some qualifications, I answer yes, *without* thereby jeopardizing the theory. The same could be said, for instance, of the analysis of phonological (or other linguistic) systems. More than one solution is possible [a point forcefully made by Chomsky (22)], and there is no a priori theoretical reason to exclude this possibility in poetic systems either.

The Origin of the Work of Art

Origin here means that from and by which something is what it is and as it is. What something is, as it is, we call its essence or nature. The origin of something is the source of its nature. The question concerning the origin of the work of art asks about the source of its nature. On the usual view, the work arises out of and by means of the activity of the artist. But by what and whence is the artist what he is? By the work; for to say that the work does credit to the master means that it is the work that first lets the artist emerge as a master of his art. The artist is the origin of the work. The work is the origin of the artist. Neither is without the other. Nevertheless, neither is the sole support of the other. In themselves and in their interrelations artist and work *are* each of them by virtue of a third thing which is prior to both, namely that which also gives artist and work of art their names—art.

As necessarily as the artist is the origin of the work in a different way than the work is the origin of the artist, so it is equally certain that, in a still different way, art is the origin of both artist and work. But can art be an origin at all? Where and how does art occur? Art—this is nothing more than a word to which nothing real any longer corresponds. It may pass for a collective idea under which we find a place for that which alone is real in art: works and artists. Even if the word "art" were taken to signify more than a collective notion, what is meant by the word could exist only on

the basis of the actuality of works and artists. Or is the converse the case? Do works and artists exist only because art exists as their origin?

Whatever the decision may be, the question of the origin of the work of art becomes a question about the nature of art. Since the question whether and how art in general exists must still remain open, we shall attempt to discover the nature of art in the place where art undoubtedly prevails in a real way. Art is present in the art work. But what and how is a work of art?

What art is should be inferable from the work. What the work of art is we can come to know only from the nature of art. Anyone can easily see that we are moving in a circle. Ordinary understanding demands that this circle be avoided because it violates logic. What art is can be gathered from a comparative examination of actual art works. But how are we to be certain that we are indeed basing such an examination on art works if we do not know beforehand what art is? And the nature of art can no more be arrived at by a derivation from higher concepts than by a collection of characteristics of actual art works. For such a derivation, too, already has in view the characteristics that must suffice to establish that what we take in advance to be an art work is one in fact. But selecting works from among given objects, and deriving concepts from principles, are equally impossible here, and where these procedures are practiced they are a self-deception.

Thus we are compelled to follow the circle. This is neither a makeshift nor a defect. To enter upon this path is the strength of thought, to continue on it is the feast of thought, assuming that thinking is a craft. Not only is the main step from work to art a circle like the step from art to work, but every separate step that we attempt circles in this circle.

In order to discover the nature of the art that really prevails in the work, let us go to the actual work and ask the work what and how it is.

Works of art are familiar to everyone. Architectural and sculptural works can be seen installed in public places, in churches, and in dwellings. Art works of the most diverse periods and peoples are

When the evening light, slanting into
the woods somewhere, bathes the tree
trunks in gold. . . .

Singing and thinking are the stems
neighbor to poetry.

They grow out of Being and reach into
its truth.

Their relationship makes us think of what
Hölderlin sings of the trees of the
woods:

"And to each other they remain unknown,
So long as they stand, the neighboring
trunks."

When the cowbells keep tinkling from
the slopes of the mountain valley
where the herds wander slowly. . . .

The poetic character of thinking is
still veiled over.

Where it shows itself, it is for a
long time like the utopism of
a half-poetic intellect.

But poetry that thinks is in truth
the topology of Being.

This topology tells Being the
whereabouts of its actual
presence.

Heidegger

Multiphonic and Extended Techniques for String Instruments and Techniques derived form Limitations and Ignorant States.

The Good Other Logic Instrumental Techniques.

This strain of instrumental music and technique was derived from the will of a musician and composer to do music no matter what circumnstances. When your dexterity gets destroyed, your instrumenta gets destroyed, your perception gets confused, your enjoyment gets prostituted and harassed by conditions. All of this are conditions were The Good Other Logic serves a immense curative balm and has a saiviour quality. The Good Other Logic mentality to this conditions lets you aknowledge in a naïve humble way what you have left. In my condition my hands started to get stiff and I could not play the usual musica that I usually played, advanced sets of notes, fast arpgeiated complex structures and some other usual tehcniques in the contemporary improvisation idiom which needs a level of virtuosity. I was left with my hands with out movement, like with arthritis. This reminded me of my previews teathre teacher, which suffered from arthtritis. I made an etude specifically thinking about her hands and the possibilities that this hand condition, now called technique could engender. This engender and amazingly beautiful quite textures of perfect technique for complex multiphonic playing in the guitar. The stiffnes of the fingers made all of them toguether letting the hand hover only with the muscles of the arm and forarm. The fingers never moved allowing for the hands to hover liglty and stiffly over the strings allowing perfectness in the pressure technique develop in this way.

The pressure technique is another technique develop in the same maner were by mistake and my hand not being able to play specific notes that I intended went to othe places creating neances. I aknowledge that when you elevate the finger 1mm above the string in a harmonic positon you not only get the harmonics but also a transient and if in the 3rd fret maybe harmonics that are close toguether. This technique I expanded it in my piece in development called “MAELO” were the melody of the singer is being translated to this technique. The pressures are from 0 to 8, 0 is heavy pressure bend like. 1 is normal, 2 is a bit elevated from the fret, like 1mm, 3 is 2mm, 4 is 3mm, 5 is harmonic position, 6 is 1mm above the string 7 is 2mm above the string and 8 is might not have an effect if the string is

in the treble strings and not played ffff fortissimo and pulled in an extreme way, the 8 will work only in the bass strings. Another one was the nails of the left hand under the string beside the string and above the string with the same pressure this time only stating from 5 to 7. This produced metallish transint sound that is very possible to hear. This got develop to dynamics from 5 to 7 and 7 to 5 and so on, making sszzzzzwwwip, or pzzzzziiu, sounds adding a and expanding the pallet of extended techniques for the guitar. Here a small excerpt of MAELO:

Be carefull you, this happened. Δπø^¨¥†ƒ√∫~Δ˙©ƒ√∫Δ˙¥©√∫~Δ˙¥©†√∫~

Roy Fernando Guzmán Rodriguez

Confucious

Everything has beauty but not everyone sees it
The superior man thinks always on virtue, the common man of confort
Real knowledge is to know the extent of one's ignorances
Study the past if you would divine the future

You cannot open a book without learning something

To know what you know and what you don't know, that is true knowledge
Only the wisest and stupidest of men never change.
(Favoring the Becoming, the route, life, the cup of Coffe)

To practice five things under all circumnsatnces constitute perfect virtue; these five are, gravity, generosity of soul, sincerity, earnestness, and kindness.

Lao Tzu

Music in the soul can be heard by the universe.
Kindness in words creates confidence
Kindness in thinking creates profoundness
Kindness in giving creates love
The journey of a thousand miles begins with one step

Being deeply loved by someone gives you strength,
while loving someone deeply gives you courage.

If you do not change direction, you may end up where you are heading.

To see things in the seed, that is genius

Health is the greatest possession. Contentment is the greatest treasure. Confidence is the greatest friend. Non-being is the greatest joy.

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I think is finished, I might have to recheck it again, but for now this is it.

Roy Fernando Guzmán Rodriguez my
d
sd
t
ojanelo mesipi
r e a e s e t, comameo isiti.

2014-2016 putún Booooooooooooooooooomba plish plat u pasfjvbap pas boojsa psifhntjst ta ta tf put swishtoart afbxasfjbv sf;soak fj

Then E is something that is a relation
m is matter or mass
and c is you, or a constant

you elevate yourself to a higer order ^2 and, you make a relation, you integrate or have friction with the current reality and voilà. I don't know what it is but I know were it came from

E=mc^2

E = mc^bunny

E = mc^3 so what is 0/2 or 0/∞ or 0/# or 0/number 0/pussy
What ever the unsignified is definetly what exist, is the only thing that exist for sure actually, probably, maybe and ± just for the touché.

E = mc^n

E = m
No wait wait

So

0 = mc^2 – E
so the negative existence is E or energy, or Existence or energy
and you are c and 2 is a higer level lower assholenesss flower to you. Then matter upon you . I don't know.!

∞root of∞.